

1961

# The magnificent failure: a study of the architectural setting in Hawthorne's *The Marble Faun*

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THE MAGNIFICENT FAILURE: A STUDY OF THE  
ARCHITECTURAL SETTING IN HAWTHORNE'S  
THE MARBLE FAUN

BY  
JOHN STEPHEN SIMON

A THESIS

PRESENTED TO THE GRADUATE FACULTY

OF LEHIGH UNIVERSITY

IN CANDIDACY FOR THE DEGREE OF

MASTER OF ARTS

11

THIS THESIS IS ACCEPTED AND APPROVED IN PARTIAL  
FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARTS.

September 18, 1961  
(DATE)

Carl F. Stanch  
(PROFESSOR IN CHARGE)

J. Burke Severs  
(HEAD OF THE DEPARTMENT)

111

I WISH TO EXPRESS MY GRATITUDE TO PROFESSOR  
CARL F. STRAUCH FOR HIS INVALUABLE AID, GUIDANCE,  
AND ENCOURAGEMENT DURING THE PREPARATION AND  
WRITING OF THIS STUDY. SOME OF THE IDEAS AND  
PHRASES WHICH APPEAR IN THIS THESIS WERE SUGGESTED  
TO ME IN THE EMERSON-HAWTHORNE SEMINAR CONDUCTED  
BY PROFESSOR STRAUCH IN 1959.

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WHEN AN ARCHITECT EXAMINES A GOTHIC STRUCTURE BY GRECIAN RULES, HE FINDS NOTHING BUT DEFORMITY. BUT THE GOTHIC ARCHITECTURE HAS ITS OWN RULES, BY WHICH WHEN IT COMES TO BE EXAMINED, IT IS SEEN TO HAVE ITS MERIT, AS WELL AS THE GRECIAN. THE QUESTION IS NOT WHICH OF THE TWO IS CONDUCTED IN THE SIMPLEST OR TRUEST TASTE: BUT WHETHER THERE BE NOT SENSE AND DESIGN IN BOTH, WHEN SCRUTINIZED BY THE LAWS ON WHICH EACH IS PROJECTED.

RICHARD HURD (1762)

## INTRODUCTION

THE MARBLE FAUN BY NATHANIEL HAWTHORNE, AMERICA'S FIRST GREAT NOVELIST, IS AN EXTRAORDINARY AND ENIGMATICAL WORK OF FICTION. IT HAS BEEN PRAISED BY FEW AND CONDEMNED AS A LITERARY FAILURE BY MANY. THE MODERN READER WHOSE REACTION TO THE MARBLE FAUN IS CRITICALLY FAVORABLE FINDS IT EXTREMELY DIFFICULT TO DEFEND HIS POSITION IN THE LIGHT OF THE ABUNDANT CRITICISM WHICH REPEATEDLY POINTS OUT THE OBVIOUS FAULTS OF THE WORK FOR THE TWENTIETH CENTURY READER. THE FOLLOWING STUDY, WHICH DEALS WITH ONE ASPECT OF THE MARBLE FAUN, THE ARCHITECTURAL SETTING OF THE WORK, WILL, I HOPE, AID THE MODERN READER IN SOME SMALL WAY TO A BETTER UNDERSTANDING OF THIS FASCINATING WORK OF ART.

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## CHAPTER I

NATHANIEL HAWTHORNE'S THE MARBLE FAUN IS AN EXTRAORDINARY WORK OF FICTION. FOR SINCE ITS PUBLICATION IT HAS ELICITED RATHER UNUSUAL REACTIONS FROM THE AUTHOR HIMSELF AND FROM ITS MANY CRITICS AND READERS. BEFORE ENTERING INTO ANY DISCUSSION OF THE MARBLE FAUN, I FEEL IT IS NECESSARY TO INTRODUCE SOME OF THE SINGULAR QUALITIES OF THE BOOK AND TO MAKE SOME INTRODUCTORY COMMENTS ON THE UNUSUAL REACTIONS ALLUDED TO.

IN 1853 NATHANIEL HAWTHORNE WAS APPOINTED UNITED STATES CONSUL AT LIVERPOOL, ENGLAND, AND THE PRESSURE OF HIS DUTIES THERE CONSEQUENTLY PREVENTED HIM FROM WRITING ANYTHING NEW FOR PUBLICATION.<sup>1</sup> HE DID, HOWEVER, FIND TIME ENOUGH TO FILL THE PAGES OF HIS JOURNALS WITH MINUTE OBSERVATIONS OF HIS ENVIRONMENT IN ENGLAND AND LATER OF HIS SURROUNDINGS FOR A YEAR AND ONE HALF IN ITALY. IT WAS NOT UNTIL HIS RETURN TO ENGLAND FROM ITALY THAT HE FOUND TIME TO WRITE FOR PUBLICATION. FINALLY, IN 1860, WHILE HAWTHORNE WAS STILL IN ENGLAND, THE MARBLE FAUN APPEARED IN PUBLISHED FORM. AND, INDEED, IF ONLY FOR BIOGRAPHICAL AND BIBLIOGRAPHICAL REASONS, IT WAS A UNIQUE WORK; FOR THE MARBLE FAUN WAS THE ONLY NOVEL BY HAWTHORNE, CONCEIVED, COMPOSED, AND PUBLISHED OUTSIDE THE AUTHOR'S NATIVE NEW ENGLAND. THIS NOVEL, FURTHERMORE, WAS THE ONLY ONE IN WHICH THE AUTHOR UTILIZED CHARACTERS AND SURROUNDINGS WHICH WERE OTHER THAN NATIVE AMERICAN. AND FINALLY, THE MARBLE FAUN WAS HAWTHORNE'S LONGEST AND, AS IT HAPPENED, HIS LAST COMPLETED WORK.

THE INITIAL CONTEMPORANEOUS CRITICAL REACTION TO THE MARBLE FAUN WAS SOMEWHAT AMBIVALENT. RALPH WALDO EMERSON CALLED IT "MERE MUSH,"

WHILE OTHERS PRAISED IT AS A FINE WORK OF FICTION.<sup>2</sup> THE USUAL CRITICAL JUDGMENT, HOWEVER, WAS "TO PLACE THE HOUSE OF THE SEVEN GABLES ABOVE THE SCARLET LETTER; AND THEN TO PLACE THE MARBLE FAUN ABOVE BOTH."<sup>3</sup> AND HAWTHORNE, WHO WAS REPUTEDLY AN "EXCELLENT CRITIC OF HIS OWN WRITINGS" WITH A TENDENCY TO "UNDERRATE" HIS OWN LITERARY ABILITIES, GAVE A CRITICAL JUDGMENT OF HIS OWN WORK WHICH COINCIDED WITH THE VERDICT OF THE DAY. HE SAID OF THE MARBLE FAUN: "IF I HAVE WRITTEN ANYTHING WELL, IT IS THIS ROMANCE."<sup>4</sup>

IT IS INDEED STRANGE, THEN, TO FIND THAT HAWTHORNE ALSO CALLED THE MARBLE FAUN "A FAILURE" AND YET AT THE SAME TIME, HIS "BEST WORK."<sup>5</sup> IT IS ALSO SURPRISING TO FIND THAT "THREE QUARTERS OF A CENTURY AGO THE MARBLE FAUN RIVALLED THE SCARLET LETTER IN POPULARITY, BUT IS NOW THE LEAST READ OF HAWTHORNE'S ROMANCES."<sup>6</sup> MOREOVER, PERHAPS THE MOST STARTLING DISCOVERY OF ALL IS TO FIND THE ALMOST UNIVERSAL CRITICAL CONDEMNATION OF THIS NOVEL TODAY AND IN RECENT YEARS. THERE ARE A FEW CRITICS WHO ADMIT THAT "THE MARBLE FAUN HAS MANY REWARDS FOR THE READER" OR THAT "SOME OF THE FINEST PAGES IN HAWTHORNE ARE TO BE FOUND IN IT." THESE CRITICS, HOWEVER, ARE SCARCE AND THE KINDEST CRITICAL COMMENTS USUALLY FOUND ON THE MARBLE FAUN ARE THAT IT "IS OF A SLIGHTER VALUE THAN ITS COMPANIONS," THAT IT DESERVES A "SYMPATHETIC REREADING," OR THAT IT WAS HIS "MOST AMBITIOUS AND LEAST SUCCESSFUL" WORK.<sup>7</sup>

IT IS THIS CRITICAL PHENOMENON, THE INABILITY OF MOST OF OUR MODERN CRITICS TO SEE ANY WORTH IN THE MARBLE FAUN, THAT BRINGS US TO THE MOTIVATION AND PURPOSE OF THIS STUDY: FOR THE CRITICS WHO VIEW THE MARBLE FAUN AS A "COMPLETE FAILURE" OR AS A WORK OF LESSER MERIT, ALL BASE THEIR JUDGMENTS ON SIMILAR GROUNDS. FIRST OF ALL, THE NOVEL

SEEMS TO LACK AN APPARENT "COHERENT STRUCTURE" AND SECOND, AND MORE IMPORTANT, THE CRITICS UNANIMOUSLY CALL ATTENTION TO THE "OBTRUSION OF DETAILS" MAKING THE NOVEL A "FICTIONALIZED GUIDE BOOK" WHICH CONSEQUENTLY "BOGS DOWN IN LENGTHY DESCRIPTIONS OF ROME AND ITS ART OBJECTS."<sup>8</sup> TWO EXAMPLES OF THIS TYPE OF JUDGMENT MAY BRING THE CRITICISM INTO BETTER FOCUS. IN THE FOLLOWING PASSAGES, ONE WRITTEN IN 1927 AND THE OTHER MORE RECENTLY IN 1949, THE SIMILARITY OF GROUNDS FOR CRITICAL JUDGMENT MIGHT BE NOTED. H. GORMAN SAYS, "OF THE ROMAN SCENE ITSELF AS INTERPRETED IN THE MARBLE FAUN LITTLE MORE MAY BE SAID THAN THAT IT SOMETIMES HEIGHTENS THE READER'S INTEREST AND NEARLY ALWAYS WEAKENS THE TECHNICAL STRUCTURE. HAWTHORNE'S ROME WAS THE ROME OF THE GUIDEBOOKS AND HE WAS ALMOST RIDICULOUSLY ZEALOUS IN PUTTING DOWN EVERYTHING HE SAW."<sup>9</sup> AND M. VAN DOREN COMMENTS, "THE SCENE WAS ROME, AND HE WROTE DOWN ROME AS HE FOUND IT IN HIS NOTEBOOKS. HE DID THIS SO THOROUGHLY THAT THE BOOK HAS BEEN A BAEDEKER FOR GENERATIONS OF TOURISTS."<sup>10</sup> BASICALLY, THEN, THE MAIN CRITICAL OBJECTION TO THE MARBLE FAUN IS THE SEEMINGLY OVER-ABUNDANT AND SUPERFLUOUS DESCRIPTIVE USE OF ROME AND ITS ENVIRONS, CAUSING THE NOVEL TO CHOKE ON ITS OWN MATERIAL RATHER THAN FLOW AS A ROMANCE OF THIS NATURE SHOULD. THE MARBLE FAUN, IN OTHER WORDS, "CONTAINS MUCH UNORGANIZED WEALTH" IN THE FORM OF "DISPENSABLE PICTORIAL DETAIL", WHICH ALL TOO OFTEN SERVES TO SUSPEND RATHER THAN PROPEL THE STORY."<sup>11</sup> IT IS TO EXACTLY THESE CRITICAL OBJECTIONS THAT THIS STUDY ADDRESSES ITSELF; AND IT IS HOPED THAT THIS TYPE OF REACTION TO THE MARBLE FAUN CAN BE REFUTED TO A CERTAIN EXTENT BY A DISCUSSION OF A HERETOFORE UNTREATED ASPECT OF THE BOOK, THE LITERARY USE OF THE ARCHITECTURAL SETTING. THIS STUDY WILL ATTEMPT

TO PROVE THAT THE MARBLE FAUN DOES HAVE A COHERENT STRUCTURE WHEN VIEWED IN ITS PROPER LIGHT AND THAT THE CHARACTERS AND STORY OF THE NOVEL HAVE NOT BEEN ARTIFICIALLY SUPERIMPOSED ON A READY-MADE JOURNAL ROMAN SCENE. WE SHALL ALSO ENDEAVOR TO DEMONSTRATE THAT THE MARBLE FAUN, FAR FROM BEING A FICTIONALIZED GUIDE-BOOK, COPIED APISHLY FROM THE AUTHOR'S JOURNALS, IS A CAREFULLY CONSTRUCTED PRODUCT OF AN EXACTING LITERARY CRAFTSMAN, WHO BROUGHT A LONG LIFE OF MASTERFUL WRITING TO ITS FRUITION IN HIS LONGEST, MOST AMBITIOUS AND LAST COMPLETED ROMANCE. THE VEHICLE AND MATERIALS FOR DEFENSE WILL BE THE VERY MATERIAL, "THE ROMAN SCENE," FOR WHICH THE NOVEL HAS BEEN SO PATENTLY CRITICIZED. THIS STUDY INTENDS TO ILLUSTRATE THE CLOSE AND INGENIOUS RELATIONSHIP WHICH THE AUTHOR HAS CREATED BETWEEN ROME AND ITS ARCHITECTURE AND THE MEANING AND PURPOSE OF THE MARBLE FAUN FROM THE MINUTEST DETAIL TO THE BROADEST CONCEPTS AND THEMES. WE SHALL ALSO ATTEMPT TO DEMONSTRATE THAT THOSE WHO ACCEPT THE MAJORITY CRITICAL JUDGMENT OF THE MARBLE FAUN AT FACE VALUE AND WITHOUT QUESTION, NECESSARILY MISS "THE ORGANIC ROLE THAT MUCH OF HIS [HAWTHORNE'S] SCENIC MATERIAL PLAYS."<sup>12</sup>

IT MUST BE NOTED AT THE OUTSET, HOWEVER, THAT THERE ARE CERTAIN INHERENT DIFFICULTIES IN AN EXAMINATION OF THIS NATURE WHEN APPLIED TO THE WORKS OF HAWTHORNE AND PARTICULARLY WHEN APPLIED TO THE MARBLE FAUN, FOR WE WILL SOON SEE THAT THIS NOVEL IS AN EXTENSIVE EXPLORATION OF MORALITY THROUGH ART. THUS, FOR REASONS OF TIME, CLARITY, AND ORGANIZATION, ONE MUST PLACE SOME LIMITATIONS ON THE BROAD EXPANSE OF MATERIAL AFFORDED BY THIS NOVEL FOR DISCUSSION. AS I HAVE INTIMATED, WE HAVE ALREADY DONE SO BY SELECTING ARCHITECTURE AS THAT SUBJECT TO BE DISCUSSED. HOWEVER, THE ENORMOUS AMOUNT OF ARCHITECTURE ENCOUNTERED

IN THE MARBLE FAUN, WHERE "THE GREAT ROMAN SCENE IS CONSTANTLY PRESENTED TO US," FORCES US TO IMPOSE FURTHER LIMITATIONS ON THE DISCUSSION OF THE ARCHITECTURE ITSELF.<sup>13</sup> THE STUDY WILL LIMIT ITSELF TO CERTAIN SELECTED MAJOR ARCHITECTURAL STRUCTURES, PATTERNS, AND DETAILS DEEMED REPRESENTATIVE OF THE LARGER MASS OF MATERIAL. FURTHER REASONS FOR THE LIMITATION WILL, I HOPE, BECOME CLEAR AS WE EXAMINE THE SECOND DIFFICULTY: THE PROBLEM ENCOUNTERED IN TRYING TO FIND A PRECISE BUT WORKABLE DEFINITION FOR THE WORD "ARCHITECTURE."

ARCHITECTS ARE CERTAINLY "PRACTITIONERS OF THE MISTRESS ART." IT WOULD, THEREFORE, BE UNJUST TO DEFINE THEIR WORK AS MERELY THE DESIGN OF BUILDINGS, FOR IT IS OBVIOUSLY SO MUCH MORE. THE ART OF ARCHITECTURE IS INDEED A SINGULAR ONE IN THAT IT TOUCHES MORE OF OUR DAILY LIFE THAN DO OTHER FIELDS OF ART. AS ONE WRITER STATES: "ARCHITECTURE IS AN ART WHICH PRESENTS SO NOBLE A FIELD FOR THE DISPLAY OF THE GRAND AND THE BEAUTIFUL AND WHAT AT THE SAME TIME IS SO INTIMATELY CONNECTED WITH THE ESSENTIALS OF LIFE."<sup>14</sup> THIS SINGULARITY, THE OMNIPRESENCE OF ARCHITECTURE IN LIFE, PLACES AN ADDED DIFFICULTY TO THE SEARCH FOR AN ADEQUATE DEFINITION FOR THE WORD. IN THIS STUDY, THEREFORE, OUR DEFINITION MUST BE BROAD ENOUGH TO ENCOMPASS THE LARGE BOUNDARIES OF THIS ART; AND OUR DEFINITION WILL INCLUDE SUCH ELEMENTS AS INTERIOR DECORATION OF ROOMS, STATUES, PICTURES, AS WELL AS LARGE SCALE STRUCTURES, SUCH AS CHURCHES AND CASTLES.

THE THIRD DIFFICULTY WHICH WE ENCOUNTER PRESENTS ITSELF IN THE VERY NATURE OF THE CITY IN WHICH MOST OF THE ARCHITECTURE IN QUESTION APPEARS AND OF WHICH THIS CITY IS COMPOSED. FOR, "NO CITY WAS EVER EMBODIED IN FICTION BETTER THAN ROME IS EMBODIED HERE [IN THE MARBLE FAUN.]"<sup>15</sup> THUS, WHEN WE REALIZE THAT ROME IS NOT A NEATLY PLANNED CITY BUT A



CONFUSION OF DISORDERED BUILDINGS "RUDELY PILED ONE UPON ANOTHER"  
FORMING A MYSTERIOUS AND MAGICAL "POETIC OR FAIRY PRECINCT" FOR OUR  
AUTHOR, WE MUST ALSO REALIZE THE DIFFICULTY IN ANY ATTEMPT AT AN  
ORDERLY EXAMINATION OF SUCH A PLACE.<sup>16</sup>

THE FOURTH DIFFICULTY LIES IN THE STYLE AND MANNER OF THE  
AUTHOR'S WRITING. HAWTHORNE WAS DEFINITELY A "ROMANTICIST RATHER  
THAN A REALIST," AND WRITING IN THE ROMANTIC TRADITION, HAWTHORNE  
PRODUCED ORGANICALLY CONSTRUCTED WORKS WHICH ALWAYS PRESENT PROBLEMS  
OF CRITICAL DISSECTION.<sup>17</sup> ALTHOUGH HIS METAPHOR DIFFERS FROM MINE,  
HENRY JAMES SEEMS TO STATE THE PROBLEM OF HAWTHORNE ANALYSIS IN THE  
BEST MANNER. MR. JAMES STATED IN HIS BOOK, HAWTHORNE: "LIKE ALL  
OF HAWTHORNE'S THINGS, IT [THE MARBLE FAUN] CONTAINS A GREAT MANY  
LIGHT THREADS OF SYMBOLISM WHICH SHIMMER IN THE TEXTURE OF THE TALE  
BUT WHICH ARE APT TO BREAK AND REMAIN IN OUR FINGERS IF WE ATTEMPT  
TO HANDLE THEM."<sup>18</sup> THAT IS, AN ATTEMPT TO DISSECT AN ORGANIC  
COMPOSITION LIKE THE MARBLE FAUN OFTEN ENDS IN FAILURE.

WITH ALL OF THESE LIMITATIONS, CONDITIONS, AND DIFFICULTIES,  
WE SHALL BEGIN TO LAY THE GROUNDWORK FOR OUR EXAMINATION OF THE  
ARCHITECTURAL SETTING OF THE MARBLE FAUN.

## CHAPTER II

IT IS NOT DIFFICULT TO ESTABLISH THE PRESENCE OF HAWTHORNE'S EXTENSIVE USE OF ARCHITECTURAL IMAGERY IN HIS WRITINGS, FOR THE USE OF THE ARCHITECTURAL SETTING PERVADES ALMOST ALL OF HIS WORKS. AS AN EXAMPLE, ONE NEED ONLY GIVE HAWTHORNE'S WORKS A MOST CURSORY GLANCE TO BECOME COGNIZANT OF WHAT ONE CRITIC CALLS THE AUTHOR'S "LIFE-LONG PREOCCUPATION WITH DOMICILES."<sup>1</sup> AND A FURTHER GLANCE WILL ACQUAINT THE READER WITH THE REALIZATION THAT HAWTHORNE MAKES ABUNDANT USE OF ALL SORTS OF HOUSES, BUILDINGS, AND STRUCTURES FOR MYRIAD LITERARY EFFECTS. THE HOUSE OF THE SEVEN GABLES, THE PROVINCE HOUSE, WAKEFIELD'S HOUSE, PETER GOLDTHWAITE'S HOUSE, AND DONATELLO'S MONTE BENI ARE JUST A FEW OF THE MORE OBVIOUS EXAMPLES OF THIS LITERARY PHENOMENON. IN ORDER TO AVOID SUPERFICIALITY AND RELIANCE "SOLELY ON IMAGE-COUNTING OR A STUDY OF FICTIONAL TECHNIQUES," AND TO DEFINE FURTHER WHAT KIND OF ARCHITECTURE IS USED AND IN WHAT WAY HAWTHORNE HAS USED IT IN HIS WORKS, WE MUST EXAMINE CERTAIN ESSENTIAL AND PERTINENT BACKGROUND MATERIAL.<sup>2</sup> FOR, BEFORE WE MAY SHED ANY LIGHT IN DEPTH ON THIS PARTICULAR ASPECT OF HAWTHORNE'S LITERARY TECHNIQUE IN GENERAL OR ON THE MARBLE FAUN IN PARTICULAR, WE MUST FIRST ANSWER A FEW QUESTIONS AND EXAMINE A FEW FACTS ABOUT THE AUTHOR'S LIFE, WORKS, AND WRITING TECHNIQUES, WHICH MIGHT IN SOME WAY CONTRIBUTE TO OR INFLUENCE THE PARTICULAR TECHNIQUE IN QUESTION. THE BEST WAY TO ACCOMPLISH THIS TASK IS TO ESTABLISH SOME FAIRLY DEFINITE AREAS OF DISCUSSION.

THE FIRST QUESTION WE MIGHT ASK IS: WHAT, IF ANY, PARTICULAR BIOGRAPHICAL INFLUENCES ARE THERE WHICH MIGHT HAVE CONTRIBUTED TO

HIS MODE OF WRITING? THAT IS, DID OUR AUTHOR'S PERSONAL LIFE OR CHARACTER CONTRIBUTE TO HIS USE OF ARCHITECTURE IN HIS WRITINGS?

THE SECOND AREA FOR INSPECTION MIGHT BE HAWTHORNE'S STYLE OR MANNER OF WRITING. THAT IS, DID THE FACT THAT HAWTHORNE WAS A "ROMANTICIST RATHER THAN A REALIST" HAVE AN EFFECT ON HIS CHOICE OF LITERARY STYLE? THE THIRD AREA TO BE VIEWED WOULD BE THE PRESENCE, AMOUNTS, AND TYPES OF ARCHITECTURE UTILIZED THROUGHOUT HIS WORKS BEFORE THE MARBLE FAUN. AND LAST, NATURALLY, WE MIGHT EXAMINE THE CUMULATIVE NATURE OF THE MARBLE FAUN ITSELF. IN THE PRESENT CHAPTER WE SHALL ATTEMPT TO COVER AREAS ONE AND TWO, AND IN THE FOLLOWING CHAPTER WE SHALL ENDEAVOR TO EXAMINE AREAS THREE AND FOUR.

ONE OF THE MAJOR THEMES OF HAWTHORNE'S WORKS, IF NOT THE MASTER-THEME, IS THE SIN OF BREAKING THE MAGNETIC CHAIN OF HUMANITY WHICH BINDS ALL SOULS TOGETHER. THIS THEME, WITH THE CONSEQUENT LONELINESS OF ISOLATION FROM ONE'S FELLOW MAN, IS OFTEN ENHANCED, ACCENTUATED, OR SUPPORTED BY THE AUTHOR'S USE OF ARCHITECTURE. THE ISOLATION IN TIME OF THE HOUSE OF THE SEVEN GABLES WHICH DIRECTLY CORRESPONDS TO A SIMILAR ISOLATION OF SOME OF ITS INHABITANTS, IS A PRIME EXAMPLE OF SUCH A USE OF ARCHITECTURE TO ACCENT AND ENHANCE A THEME.<sup>3</sup>

MUCH HAS BEEN WRITTEN ON THE SOLITUDE AND ISOLATION EVIDENT IN HAWTHORNE'S LIFE AND OF HIS SEEMINGLY SOLITUDINOUS PERSONALITY. MANY BIOGRAPHICAL CLUES HAVE BEEN DISCOVERED WHICH SUPPORT THE THEORY THAT HAWTHORNE WAS, BY NATURE AND CIRCUMSTANCE, HIMSELF AN ISOLATO. INDEED, NUMEROUS PAGES BY HAWTHORNE BIOGRAPHERS HAVE BEEN DEVOTED TO SENTIMENTAL DESCRIPTIONS OF HIS "SOLITARY YEARS" AND

HIS LONELY NATURE.<sup>4</sup> RECENTLY, HOWEVER, SUCH SENTIMENTAL DESCRIPTIONS HAVE BEEN SOMEWHAT MODIFIED IN ACCORDANCE WITH THE FACTS. THAT IS, NATHANIEL HAWTHORNE WAS NOT QUITE AN ETHAN BRAND, BUT A MAN WITH MANY FRIENDS AND ACQUAINTANCES AND A MAN WHO ENJOYED A MODERATE AND NORMAL SOCIAL LIFE. RANDALL STEWART, IN HIS BIOGRAPHY, CAUTIONS THE READER ABOUT OVERSTATEMENTS OF THIS ASPECT OF HAWTHORNE'S LIFE, BUT HE ADDS: "FOR A YOUNG MAN OF HAWTHORNE'S SENSIBILITIES AND LITERARY ASPIRATIONS THE MUSE WAS AN EXACTING MISTRESS. HE SPENT MANY LONELY AND DESPONDENT HOURS IN THE CHAMBER WHERE FAME WAS WON. THE LIFE OF A SERIOUS WRITER IS LIKELY TO BE IN LARGE PART LONELY."<sup>5</sup> WE MAY SAY, THEREFORE, THAT ALTHOUGH PREVIOUS ESTIMATIONS OF HAWTHORNE'S SOLITUDINOUS NATURE WERE OVERSTATED, THE FACT REMAINS THAT THERE DEFINITELY EXISTED A LONELY SIDE TO HIS LIFE, MAINLY BECAUSE OF THE NATURE OF HIS OCCUPATION.

AT THIS POINT THE CONNECTION BETWEEN HAWTHORNE'S RELATIVE LONELINESS AND HIS USE OF ARCHITECTURE IN HIS WRITINGS MAY SEEM A BIT TENUOUS. WHEN WE ADD CERTAIN FACTS, HOWEVER, TO THE ABOVE CONCLUSION ABOUT HAWTHORNE'S SOLITUDE, THE RELATIONSHIP BETWEEN HIS LIFE AND HIS WRITINGS BECOMES SOMEWHAT STRONGER. FOR, THROUGHOUT HIS YOUNGER YEARS AND INTO HIS MATURE LIFE, HAWTHORNE, WHILE COLLECTING HIS THOUGHTS IN TRANQUILLITY, WAS SURROUNDED BY READILY OBSERVABLE AND LIKELY MATERIAL FOR THE FICTIONAL TECHNIQUE IN QUESTION.<sup>6</sup> HE HAD SPENT HIS APPRENTICE YEARS IN THE AUSTERE AND MELANCHOLY HOUSEHOLD IN SALEM, AND HAWTHORNE'S PROFOUND INTEREST IN THE ANCIENT ARCHITECTURE IN "SALEM, THEN CONCORD, THE BERKSHIRES, AND, AT THE OTHER EXTREMITY OF THE SCALE, 'IMPERIAL ROME,' IS EVIDENCED NOT ONLY

IN HIS JOURNALS AND CORRESPONDENCE, BUT ALSO IN HIS FICTION.<sup>7</sup> IT

IS NOT SURPRISING, THEN, AS ONE CRITIC STATES, THAT "HAWTHORNE TAKES FULL ADVANTAGE OF HIS WRITER'S FREEDOM IN THE LOVING CARE WITH WHICH HE RECONSTRUCTS HIS NATIVE SALEM AND IN HIS CHOICE OF A HOUSE RATHER THAN A PERSON FOR THE CENTRAL CHARACTER."<sup>8</sup>

IT IS ALSO NOT SURPRISING TO FIND, MOREOVER, THAT LATER IN LIFE, IN COUNTRIES FAR FROM HIS NATIVE NEW ENGLAND, HE RETAINED HIS FASCINATION FOR ANTIQUATED BUILDINGS AND RUINS OF ONCE GREAT STRUCTURES.<sup>9</sup> IT IS AT THIS POINT THAT WE MAY DEFINE ONE ASPECT OF HAWTHORNE'S LITERARY ARCHITECTURE, ITS AGE. ALMOST EVERY BUILDING OR GROUP OF BUILDINGS WHICH RECEIVE ANY AMOUNT OF ATTENTION IN HAWTHORNE'S FICTION ARE LIKELY TO BE OLD STRUCTURES WHICH HAVE SEEN SOMETHING OF HISTORY AND ARE MATERIAL FOR SUPPORT, THEREFORE, OF ANOTHER OF HIS MASTER-THEMES: "THE EPOCHAL UNFOLDING OF HISTORY AND THE CONFLICT INHERENT IN THE CONFRONTATION OF DIFFERENT AGES."<sup>10</sup>

IT IS MOST IMPORTANT, THEN, TO NOTE EXACTLY WHAT HAWTHORNE DID WITH HIS FASCINATION FOR ANTIQUATED ARCHITECTURE. AND FOR SUCH INFORMATION WE MUST TURN TO THE AUTHOR'S JOURNALS WRITTEN WHILE IN THE UNITED STATES AND, LATER, DURING HIS RESIDENCE IN EUROPE, AND TO OTHER ACCOUNTS OF HIS TECHNIQUE.

HAWTHORNE MADE CAREFUL AND EXTENSIVE NOTATIONS IN HIS JOURNALS, THEREBY SUPPLYING HIMSELF WITH A LITERAL STOREHOUSE OF IDEAS AND SUGGESTIONS TO BE LATER INCORPORATED INTO HIS FICTION. THIS PROCEDURE WAS THE CONSCIOUS PROCESS OF AN EXACTING LITERARY CRAFTSMAN. JULIAN HAWTHORNE SPOKE OF HIS FATHER IN EUROPE AS "CONSCIENTIOUSLY MAKING ACQUAINTANCE WITH THE ACHIEVEMENTS OF OLD TIME ART." AND, AS JULIAN HAWTHORNE ATTESTS, THIS WAS PARTICULARLY TRUE IN ROME:

"HE [HAWTHORNE] TOOK A NEW INTEREST IN ALL THINGS, LOOKING AT THEM FROM THE POINT OF VIEW OF POSSIBLE BACKGROUNDS OR INCIDENTS FOR THE ROMANCE [THE MARBLE FAUN] WHICH HAD BEGUN TO FORM IN HIS OWN MIND."<sup>11</sup> ONE CRITIC, FURTHERMORE, NOTES "HOW OFTEN HAWTHORNE MAKES USE OF THE IMAGERY OF THE FINE ARTS" WHILE ANOTHER REMARKS THAT HAWTHORNE "WAS AWARE OF THE RELATIONSHIPS BETWEEN THE VARIOUS ARTS AND OFTEN THOUGHT OF HIS OWN IN TERMS OF OTHERS."<sup>12</sup>

COUPLED WITH THESE VIEWS OF HAWTHORNE'S OBSERVATIONS AND USE OF HIS ENVIRONS IN HIS FICTION, A CERTAIN IMPORTANT ASPECT OF HIS LITERARY STYLE SHOULD BE NOTED. WE HAVE ALREADY MENTIONED THE CARE WITH WHICH HAWTHORNE RECORDED HIS SURROUNDINGS IN HIS JOURNALS, AND IT IS EXPECTED THAT THIS EXACTING CARE SHOULD ALSO MAKE ITSELF EVIDENT IN HIS WRITINGS. SOPHIA HAWTHORNE ONCE REMARKED THAT HER HUSBAND WAS "EXTREMELY SCRUPULOUS ABOUT THE VALUE AND EFFECT OF EVERY EXPRESSION."<sup>13</sup> HAWTHORNE HIMSELF ONCE REMARKED ABOUT ONE OF HIS ROMANCES: "MANY PASSAGES OF THIS BOOK OUGHT TO BE FINISHED WITH THE MINUTENESS OF A DUTCH PICTURE."<sup>14</sup> WE MIGHT OBSERVE HERE THAT WHEN AN AUTHOR OF THIS NATURE, A METICULOUS SYMBOLIST OF THE "UT PICTORA POESIS" SCHOOL OF WRITING, IS ACCUSED OF PENNING A NOVEL WHICH CONTAINS AN "OBTRUSION OF DETAILS," ONE HAD BETTER TAKE A SECOND AND CLOSER LOOK AT THESE SUPPOSEDLY UNNECESSARY TRIMMINGS. A WORD OR TWO, THEREFORE, ABOUT THE AUTHOR'S SYMBOLS THEMSELVES, MIGHT BE HELPFUL IN CLARIFYING THE TYPE OF WRITING WITH WHICH WE ARE GOING TO BE INVOLVED.

HAWTHORNE'S SYMBOLS WERE NOT THE ALMOST IMPOSSIBLY OBSCURE SYMBOLS OF SOME OF TODAY'S WRITERS. NEITHER WERE HIS SYMBOLS, HOWEVER, THE



SIMPLE EMBLEMS OF A WRITER LIKE JOHN BUNYAN. HAWTHORNE'S LITERARY EMBLEMS ARE NOT ESOTERIC, BUT COMPLEX AND OPEN TO MANY INTERPRETATIONS.

O. F. MATTEISSON STATES THAT HAWTHORNE'S ROMANCES INVOLVED THE "MULTIPLE SYMBOLIZING OF SPIRITUAL MEANINGS."<sup>15</sup> H. LEVIN, IN HIS BOOK, THE POWER OF BLACKNESS, MAKES THIS POINT ABOUT HAWTHORNE'S SYMBOLIC WRITING: "SOMETIMES,...A SIMPLE IMAGE BECOMES SO FRAUGHT WITH AN INTRICATE IDEA THAT WE HAVE THE IMPRESSION OF LOOKING THROUGH A MICROSCOPE AT THE LORD'S PRAYER ENGRAVED ON THE HEAD OF A PIN."<sup>16</sup> IT MUST BE REITERATED, THEN, THAT WHEN ONE DEALS WITH HAWTHORNE, ONE MUST BE SCRUPULOUSLY CAREFUL IN THE IDENTIFICATION AND INTERPRETATION OF HIS LITERARY SYMBOLS. AND WE SHALL FIND THIS CAUTION PARTICULARLY USEFUL IN OUR EXAMINATION OF HIS ARCHITECTURAL IMAGES AND SETTINGS.

WE HAVE ALREADY LABELED HAWTHORNE AS A "ROMANTIC" WRITER. THIS FACT, ABOVE ALL OTHERS IN THE BACKGROUND MATERIAL BEING DISCUSSED, DEMANDS THE CLOSEST EXAMINATION. FOR WE WILL FIND THE FACT THAT HAWTHORNE WAS A "ROMANTIC ARTIST OF THE HIGHEST RANK" TO BE THE GREATEST FACTOR IN OUR QUEST FOR BACKGROUND PERTINENT TO THE LITERARY STYLE IN QUESTION.<sup>17</sup> AN EXAMINATION OF THIS ASPECT OF HAWTHORNE'S WORK WILL GIVE US BY FAR THE GREATEST INSIGHT INTO THE KINDS AND USES OF ARCHITECTURE IN HIS WRITING.

IT IS NOT DIFFICULT TO ESTABLISH THE FACT THAT HAWTHORNE WAS LESS INTERESTED IN REALISM THAN IN A ROMANTIC OR IMAGINATIVE STORY. THE FACT THAT HIS LONGER WORKS ARE MORE OFTEN REFERRED TO AS "ROMANCES" THAN NOVELS SEEMS TO BEAR OUT THIS POINT, AND WE NEED ONLY SEEK HAWTHORNE'S OWN DEFINITION OF "ROMANCE" TO VERIFY THAT OUR AUTHOR

MUCH PREFERRED IMAGINATIVE FANCY TO ACTUALITIES. HAWTHORNE'S IDEAS

AS TO WHAT THE BASIC INGREDIENTS OF ROMANCE WERE ARE TO BE FOUND

EXPLICITLY STATED IN MANY OF HIS "PREFACES."<sup>18</sup> WE MIGHT TURN, FOR

INSTANCE, TO HIS LONG PREFACE TO THE SCARLET LETTER, "THE CUSTOM,  
HOUSE," FOR SUCH A STATEMENT. HAWTHORNE CLAIMS, IN THIS PREFACE,

THAT THE MEDIUM MOST SUITABLE FOR A ROMANCE WRITER IS A "NEUTRAL

TERRITORY, SOMEWHERE BETWEEN THE REAL WORLD AND FAIRY-LAND, WHERE

THE ACTUAL AND THE IMAGINARY MEET, AND EACH IMBUE ITSELF WITH THE

NATURE OF THE OTHER." IN THIS NEUTRAL TERRITORY, HAWTHORNE CONTINUES,

WHERE THINGS ARE SO "SPIRITUALIZED" THAT "THEY SEEM TO LOSE THEIR

ACTUAL SUBSTANCE," AND TEND TO BE REMOVED "FURTHER FROM THE ACTUAL,

AND NEARER TO THE IMAGINATIVE" IS THE IDEAL PLACE FOR A ROMANCE

WRITER TO CREATE HIS DREAM-LIKE TALES. IT IS NO SURPRISE, THEN, TO

FIND HAWTHORNE EXPLAINING TO THE READER IN THE PREFACE TO THE MARBLE

FAUN: "ITALY, AS A SITE FOR THIS ROMANCE WAS CHIEFLY VALUABLE TO

HIM [THE AUTHOR] AS AFFORDING A SORT OF POETIC OR FAIRY PRECINCT,

WHERE ACTUALITIES WOULD NOT BE SO TERRIBLY INSISTED UPON..."<sup>19</sup> HENCE,

FROM THE REMARKS OF THE AUTHOR "ON NONREALISM AS HIS MODUS OPERANDI"

AND ON "INDEFINITENESS OR REMOTENESS OF SETTING AS AN ESSENTIAL FEATURE

OF THE ROMANCE FORM," WE CAN READILY SEE THAT, FOR HAWTHORNE,

ROMANTICISM CONSISTED, IN PART, OF IMAGINATION AND FANCY.<sup>20</sup>

ANOTHER ELEMENT IN HAWTHORNE'S ROMANTICISM, AND PERHAPS THE MOST

IMPORTANT FOR OUR PURPOSES, IS THE ORGANIC NATURE OF HIS WORKS. MORSE

PECKHAM, IN HIS IMPORTANT ARTICLE, "TOWARDS A THEORY OF ROMANTICISM,"

REGARDS "ORGANICISM" AS THE BASIC COMPONENT OF THE ROMANTIC MOVEMENT IN



LITERATURE AND THE ARTS. MR. PECKHAM BASES HIS REMARKS ON COMMENTS MADE SOME TIME BEFORE IN A. O. LOVEJOY'S EXCELLENT STUDY, THE GREAT CHAIN OF BEING. MR. LOVEJOY, AFTER STATING THE FACT THAT THE ART AND PHILOSOPHY OF THE SEVENTEENTH AND EARLY EIGHTEENTH CENTURIES WERE CREATED BY PEOPLE WHO BELIEVED IN "THE DOCTRINE OF THE ESSENTIAL LOGICALITY OF THE WORLD," AND THE "PERFECTION, THE STATIC COMPLETENESS, THE ORDERLINESS, AND COHERENCY OF REALITY," MAKES THIS COMMENT ON THE LATER EFFECT OF NEW IDEAS: "YET THEY WERE AT HEART IDEAS PROFOUNDLY ANTIPATHETIC TO THE SIMPLE RATIONALISM OF THE ENLIGHTENMENT; THE ULTIMATE EFFECT OF THEIR VOGUE WAS TO INTRODUCE SUBTLY AND GRADUALLY INTO THE EUROPEAN MIND SEVERAL OF THOSE TASTES AND THOSE PHILOSOPHICAL PRESUPPOSITIONS WHICH AT THE END OF THE CENTURY TOOK FORM IN A CONSCIOUS AND AGGRESSIVE REVOLUTIONARY MOVEMENT IN THOUGHT, THAT TO WHICH THE NAME OF ROMANTICISM IS COMMONLY APPLIED."<sup>21</sup> MORSE PECKHAM ELUCIDATES ON THE "PROFOUND CHANGE IN ART AND THINKING" AND PARTICULARLY ON LITERATURE, BORN OF THE TRANSITION FROM THE VIEW OF THE COSMOS AS "A MIGHTY STATIC METAPHYSIC," OR A "PERFECTLY ORDERED MACHINE" TO THAT OF A UNIVERSE SEEN AS A DYNAMICALLY GROWING ORGANISM, "ALIVE NOT DEAD; LIVING AND GROWING," IN WHICH STATICISM AND MECHANISM COULD NOT EXIST. THE IMPLICATIONS OF THIS NEW VISION WERE GREAT, AND THE ART AND LITERATURE OF THE NEW ERA REFLECTED THE "ORGANIC METAPHOR OF THE STRUCTURE OF THE UNIVERSE," MAKING IT THE ROOT OF ALL ROMANTICISM: "...THE ARTIST IS THE MAN WHO CREATES A SYMBOL OF TRUTH... AND IF THE WORLD IS AN ORGANIC STRUCTURE ONLY A STATEMENT WITH THE ORGANIC COMPLEXITY OF THE WORK OF ART CAN CREATE AN ADEQUATE SYMBOL OF IT."<sup>22</sup>

THESE THOUGHTS EXPRESSED BY LOVEJOY AND PECKHAM HAVE BEEN APPLIED MANY TIMES TO THE ROMANTIC MOVEMENT IN AMERICAN LITERATURE, AND PARTICULARLY TO THE WORKS OF HAWTHORNE WHICH ABOUND IN EXAMPLES OF THE USE OF THE ORGANIC METAPHOR.<sup>23</sup> FOR THE PURPOSES OF OUR DISCUSSION, HOWEVER, WE SHALL NOTE ONLY THE IMPLICATIONS OF THIS FEATURE OF ROMANTICISM IN HAWTHORNE'S USE OF ARCHITECTURE AS AN ORGANIC SYMBOL. THE BEST WAY TO DO THIS IS BY EXAMPLE.

WHEN HAWTHORNE USES A SYMBOL OR AN IMAGE, SUCH AS A HOUSE, IT IS NOT A STATIC EMBLEM OR A DEAD REFLECTION. THESE EMBLEMS ARE NOT PERFECTLY ORDERED, SIMPLE, AND STATIC STRUCTURES, BUT RATHER LIVING AND COMPLEX CREATIONS WITH LIFE-LIKE PERSONALITIES OF THEIR OWN. HAWTHORNE HIMSELF QUITE EXPLICITLY IN MANY PLACES LIKENS HIS WORKS TO THE VARIOUS LEVELS OF ORGANIC CREATION. ON A BOTANICAL LEVEL, HE SAID: "ROMANCE AND POETRY, IVY, LICHENS, AND WALL FLOWERS, NEED RUIN TO MAKE THEM GROW."<sup>24</sup> HUNDREDS OF EXAMPLES FROM HIS WORKS, FURTHERMORE, ATTEST TO THE HUMAN QUALITIES WITH WHICH HE IMBUES HIS IMAGES AND SYMBOLS, PARTICULARLY HIS LITERARY ARCHITECTURE. ONE NEED GO NO FURTHER THAN THE FIRST PAGE OF HIS ROMANCE, THE HOUSE OF THE SEVEN GABLES, FOR A SUFFICIENT EXAMPLE OF HOW HAWTHORNE IMBUED ONE OF HIS GREATEST ARCHITECTURAL SYMBOLS WITH AN ORGANICALLY CONSTRUCTED HUMAN PERSONALITY OF ITS OWN: "THE ASPECT OF THE VENERABLE EDIFICE HAS ALWAYS AFFECTED ME LIKE A HUMAN COUNTENANCE. BEARING TRACES OF NOT MERELY OUTWARD STORM AND SUNSHINE, BUT, EXPRESSIVE ALSO, THE LONG LAPSE OF MORTAL LIFE AND ACCOMPANYING VICISSITUDES THAT HAVE PASSED WITHIN."<sup>25</sup>

IT IS INDEED TRUE, THEN, THAT "THE DOMINATING SYMBOL OF A HOUSE WHICH REFLECTS THE NATURE OF ITS INHABITANTS, WHO, IN TURN, ARE

INFLUENCED BY THE NATURE OF THE HOUSE" IS A SYMBOL WITH A LIFE OF ITS OWN.<sup>26</sup> LASTLY, IN OUR CONSIDERATION OF INFLUENCES ON HAWTHORNE'S LITERARY ARCHITECTURE, WE COME TO A MOST IMPORTANT ELEMENT, THE EFFECT BORNE OF HIS READING OF GOTHIC LITERATURE WITH ITS INNUMERABLE USES OF OLD AND HAUNTED BUILDINGS.<sup>27</sup> THERE IS NO DOUBT THAT HAWTHORNE "HAD READ A SUFFICIENT NUMBER" OF THESE ROMANCES TO BE THOROUGHLY FAMILIAR WITH THEM. EVERY STUDY MADE OF HAWTHORNE'S READING AND LITERARY SOURCES INDICATES THAT HE OWED MORE THAN A SMALL DEBT TO "SCOTT AND THE GOTHIC ROMANCES." J. LUNDBLAD, IN AN EXCEPTIONALLY FINE SERIES OF STUDIES ON THE INFLUENCE OF THE "EUROPEAN LITERARY TRADITION" AND THE INFLUENCE OF THE "GOTHIC" IN HAWTHORNE, POINTS OUT HIS DEBT TO THE "GOTHIC TRADITION OF MONK." SHE ALSO TAKES SPECIAL NOTE OF THE INFLUENCES OF THE GOTHIC NOVEL ARCHITECTURE IN HIS WRITINGS, AND, IN THE CASE OF THE MARBLE FAUN SHE STATES: "HAWTHORNE HAS INTRODUCED A GREAT NUMBER OF RECOLLECTIONS FROM THE WORLD OF GOTHIC ROMANCE INTO THE MARBLE FAUN."<sup>28</sup> IT IS NOT SURPRISING TO FIND ANOTHER CRITIC WHO STATES: "NEARLY ALL THE GOTHIC MACHINERY OF WALPOLE, MRS. RADCLIFFE, AND GODWIN IS TO BE FOUND IN THIS PURITAN...." NOR IS IT STARTLING TO FIND SOME READERS WHO RECOGNIZE THE "GOTHIC CASTLE" AS "MONTE BENI" AND LIKEN ALL "DESCRIPTIONS OF DANK AND ANCIENT PLACES" TO THE GOTHIC TRADITION OF WRITING. ONE CRITIC, IN FACT, PUTS IT THIS WAY: "THOUGH IT [THE HOUSE OF THE SEVEN GABLES] IS NOT EXACTLY A 'GRAY FEUDAL CASTLE,' IT STIMULATES HIS TALENTS FOR DESCRIPTIONS AND ACCOMMODATES ITSELF TO THE MACHINERY OF GOTHIC ROMANCE."<sup>29</sup>

ONE MORE COMMENT SHOULD BE ADDED TO THE DISCUSSION OF THIS ELEMENT

OF INFLUENCE IN HAWTHORNE. ALTHOUGH THE GOTHIC WRITERS HAVE OFTEN  
COME UNDER HARD CRITICISM FOR WRITING UNDISCIPLINED, SENSATIONAL,  
AND "FRANTIC" LITERATURE, AND INDEED HAWTHORNE HIMSELF WAS ADMONISHED  
BY ONE CRITIC FOR WRITING A BAD ROMANCE [THE MARBLE FAUN] WITH  
"ALL ITS WALTER SCOTT-MYSTERIES OF UDOLPHO UPHOLSTERY," THIS WRITER  
MUST TAKE EXCEPTION TO THIS CRITICISM OF HAWTHORNE.<sup>30</sup> FOR IT IS  
MY BELIEF THAT HAWTHORNE APPLIED HIS PREVIOUSLY MENTIONED CAREFUL  
CRAFTSMANSHIP TO HIS USE OF THE GOTHIC AND WROTE WITH TASTE AND  
"CONTROL."<sup>31</sup> A RECOGNITION OF THIS CONTROL, FURTHERMORE, IS ESSENTIAL  
TO THE UNDERSTANDING AND APPRECIATION OF HAWTHORNE'S USE OF GOTHIC  
TYPE ARCHITECTURE IN HIS WRITINGS. AND IT IS NOW, WITH THE BASIC  
BACKGROUND SUPPLIED, THAT WE TURN TO THE EXAMPLES OF THIS LITERARY  
TECHNIQUE IN THE WORKS OF NATHANIEL HAWTHORNE.

### CHAPTER III

NOW THAT WE HAVE SUPPLIED THE BIOGRAPHICAL AND CRITICAL BACKGROUNDS FOR OUR STUDY, IT REMAINS FOR US TO COVER THE LAST TWO AREAS OF DISCUSSION MENTIONED IN THE PREVIOUS CHAPTER.<sup>1</sup> IN THE FOLLOWING PAGES, THEREFORE, WE SHALL REVIEW THE RECURRENT THEMATIC STYLE OF HAWTHORNE'S WRITINGS — ITS MANIFESTATIONS AND IMPLICATIONS FOR OUR PURPOSE — AND THE CUMULATIVE NATURE OF THE MARBLE FAUN. WE SHALL ALSO ENTER INTO AN EXAMINATION OF HAWTHORNE'S WORKS, BEFORE HIS LAST COMPLETED NOVEL, IN AN EFFORT TO ASCERTAIN THE KINDS, AMOUNTS, AND USES OF ARCHITECTURAL SETTINGS, SYMBOLS, AND PATTERNS.

ANY ATTENTIVE READER OF HAWTHORNE WOULD AGREE WITH LEVIN THAT "TO CONSIDER HIS [HAWTHORNE'S] WORKS AS A WHOLE IS TO WATCH THE RECURRENCE OF CERTAIN THEMATIC PATTERNS...." THERE IS NO DOUBT THAT THEMES, MOTIFS, AND IMAGES CONSTANTLY "OCCUR AND REGUR," AND HENCE, WHEN A READER APPROACHES A HITHERTO UNREAD PIECE HE DOES NOT ANTICIPATE FINDING A STARTLINGLY NEW IDEA, STYLE, OR THEME. "THE READING OF HAWTHORNE IS THE PLEASURE OF MEETING AN OLD FRIEND SLIGHTLY CHANGED...."<sup>2</sup> THIS CHARACTERISTIC OF HAWTHORNE'S WORKS BRINGS WITH IT MANY CRITICAL IMPLICATIONS AND, THEREFORE, IN THE STUDY OF A SINGLE WORK IT IS IMPOSSIBLE, IN ANY FAIR APPRAISAL, TO ISOLATE THE NARRATIVE IN QUESTION FROM ITS FELLOWS. INSTEAD, ONE MUST BRING IT INTO AN ORGANIC RELATIONSHIP WITH THE WHOLE OF THE AUTHOR'S WORKS. IN A STUDY OF THE MARBLE FAUN, FURTHERMORE, THIS IS PARTICULARLY NECESSARY. IT IS NOT SURPRISING, THEN, TO FIND ONE CRITIC WHO STATES:

"IT WOULD BE AT LEAST PARTLY TRUE TO SAY THAT THE SCARLET LETTER OR THE MARBLE FAUN IS ONLY "YOUNG GOODMAN BROWN" GROWN OLDER AND BIGGER."<sup>3</sup>

THIS THOUGHT BRINGS US TO THE CUMULATIVE NATURE OF THE MARBLE FAUN.

THERE IS LITTLE DOUBT AMONG HAWTHORNE CRITICS THAT, FOR BETTER OR FOR WORSE, THE MARBLE FAUN IS THE CUMULATIVE CLIMAX OF A LONG LIFE OF WRITING AND THAT THE IDEAS, PATTERNS, AND THEMES IN THIS LAST WORK BEAR A CLOSE RELATIONSHIP TO THE AUTHOR'S PREVIOUS WORKS. TWO CRITICAL COMMENTS, EACH FROM A DIFFERENT POINT OF VIEW, SEEM TO BEAR THIS FACT OUT. A. COWIE SAYS, "IN A SENSE THE MARBLE FAUN EPITOMIZES HAWTHORNE'S ART, FOR, EXCEPTING THE NEW ENGLAND SCENE, IT TREATS AT LEAST BRIEFLY EVERY MAJOR ELEMENT THAT HE HAD EMPLOYED IN HIS EARLIER FICTION."<sup>4</sup> AND J. BRICKNELL COMMENTS, "YET, EVEN IF WE GIVE UNQUALIFIED ACCEPTANCE TO THE COMPLAINT AGAINST HAWTHORNE'S USE OF SETTING, WE HAVE ONLY GRANTED WHAT IS CHARACTERISTIC OF HIS OTHER NOVELS. IT IS NOT A FAULT PECULIAR TO THE MARBLE FAUN; IT IS ONLY MORE NOTICEABLE."<sup>5</sup>

CONSIDERING THE ULTIMATE PLACE OF THE MARBLE FAUN IN THE CHRONOLOGY OF HAWTHORNE'S WORKS AND THE LAPSE OF SILENCE BETWEEN THE MAIN BODY OF HIS WRITING AND HIS LAST COMPLETED NOVEL, I THINK IT WOULD BE FAIR TO ASSUME, IN LIGHT OF THE ABOVE MENTIONED FACTS, THAT "HAWTHORNE WAS TRYING TO THINK OUT THE PROBLEMS RAISED BY HIS ARTISTIC CAREER, AND SET DOWN HIS THOUGHTS IN THIS LAST COMPLETED WORK."<sup>6</sup>

IN OUR EXAMINATION OF THE WORKS WRITTEN PREVIOUS TO THE MARBLE FAUN, I HOPE TO BE ABLE TO DEMONSTRATE THAT FOR OUR PURPOSES "A GREAT DEAL OF WHAT HE HAD WRITTEN IN MORE THAN A THIRD OF A CENTURY HAD BEEN

IN PREPARATION FOR THIS ROMANCE."<sup>7</sup> BEFORE TURNING TO A SURVEY OF HAWTHORNE'S WORKS, HOWEVER, A WORD OF EXPLANATION ABOUT WHAT IS TO FOLLOW IS NECESSARY.

FIRST, A WORD ABOUT THE SELECTION OF THE WORKS MENTIONED IN THE SURVEY. IT WOULD BE IMPOSSIBLE TO EXAMINE THOROUGHLY HAWTHORNE'S USE OF THE ARCHITECTURAL SETTING IN ALL HIS NARRATIVES; FOR THERE IS AN UNBELIEVABLE ABUNDANCE OF THIS LITERARY TECHNIQUE IN HIS WRITINGS — NOT A SURPRISING FACT IN AN AUTHOR OF THE "PICTORIAL" SCHOOL OF WRITING IN WHICH DESCRIPTION OF ALL SORTS PREDOMINATES. THE WORKS INSPECTED RANGE FROM HIS FIRST NOVEL IN 1828 TO A LAST PUBLISHED WORK BEFORE THE MARBLE FAUN, IN 1852. THE PURPOSE OF THIS EXAMINATION IS TO OBTAIN AS COMPREHENSIVE AND CLEAR A PICTURE AS POSSIBLE. NATURALLY, WE SHALL PAUSE LONGER WITH CERTAIN WORKS THAN WITH OTHERS, OUR PURPOSE BEING TO ACCUMULATE AS MANY DIFFERENT KINDS OF EXAMPLES AS POSSIBLE, WHILE AT THE SAME TIME DEMONSTRATING THE REPETITION OF CERTAIN PATTERNS WITHIN THE TECHNIQUE IN QUESTION. IN SOME OF THE NARRATIVES, WE SHALL FIND MASSIVE USE OF ARCHITECTURE AND, IN OTHERS, ONLY MINOR BUT IMPORTANT EXAMPLES.

AND NOW A WORD OF WHAT IS TO BE LOOKED FOR IN OUR SURVEY. IN A GENERAL SENSE, ONE CAN PERCEIVE A STEADY GROWTH OF THE USE OF ARCHITECTURE IN HAWTHORNE'S WORKS. THERE ARE TIMES, HOWEVER, DURING THE PROCESS OF GROWTH WHEN THE USE OF THIS TECHNIQUE WANES AND THEN COMES AGAIN IN FULL BLOOM. HENCE, IN AN EFFORT NOT TO FORCE HAWTHORNE'S WORKS INTO A PRECONCEIVED PATTERN, I HAVE CHOSEN TO EXAMINE THEM AS THEY CAME FROM THE AUTHOR, IN CHRONOLOGICAL ORDER.

IN AN ATTEMPT TO NOTICE TYPES, USES, AND AMOUNTS OF ARCHITECTURE



IN HAWTHORNE, I FIND THAT THERE ARE TWO MAJOR ELEMENTS TO BE CONSIDERED. FIRST, WE SHOULD NOTE THE ACCENTUATION AND ENHANCEMENT OF HIS THEMES BY THIS TECHNIQUE. THE MAJOR THEME OF ISOLATION IS OFTEN ACCENTED BY THE USE OF ARCHITECTURE. THE WALLS OF BUILDINGS AND ROOMS OFTEN SERVE AS CORRESPONDING IMAGES OF THE WALLS WHICH SOME MEN CREATE IN THEIR HEARTS AND MINDS AND WHICH PEN THEM IN OR OUT OF THE MAINSTREAM OF HUMANITY. IT WILL BE OFTEN NOTICEABLE THAT HAWTHORNE CHARACTERIZES MANY OF HIS ISOLATES BY DESCRIPTIONS OF THEIR LIVING QUARTERS. ANOTHER MAJOR THEME ENHANCED BY HAWTHORNE'S LITERARY ARCHITECTURE IS THE EPOCHAL UNFOLDING AND CONFLICTING CONFRONTATION OF AGES. IN MANY INSTANCES IT WILL BE NOTED THAT THE AUTHOR PLACES BUILDINGS OF DIFFERENT ERAS IN CLOSE PROXIMITY IN ORDER TO CONTRAST THEIR DIFFERENCES OR EMPHASIZE THEIR SIMILARITIES: AND ON NUMEROUS OCCASIONS HAWTHORNE WILL UNFOLD HISTORY AND TIME BEFORE OUR EYES BY THE USE OF A BUILDING AS "A VERITABLE 'WOMB OF TIME.'" HAWTHORNE'S INTEREST IN "THE INTERACTION BETWEEN PAST AND PRESENT" WILL BE AMPLY DEMONSTRATED BY SOME OF HIS ARCHITECTURE. HOWEVER, THE PASSAGE OF HISTORY OR THE "PROCESSIONAL PANORAMA" OF TIME, AS ONE CRITIC PUTS IT, IS NOT ALL THAT OUR AUTHOR WISHES TO EXPRESS IN HIS ARCHITECTURE.<sup>8</sup> WHAT IS BROUGHT TO LIGHT BY HAWTHORNE'S EPOCHAL UNFOLDING THROUGH ARCHITECTURE "IS NOT ONLY THE MORE OR LESS VAST FIELD OF LIVED EXISTENCE; IT IS ALSO THE MORAL SIGNIFICANCE OF THAT EXISTENCE, WHICH ENABLES THE MIND TO UNDERSTAND AND JUDGE ITSELF AS IT REALLY IS."<sup>9</sup>

ANOTHER MASTER THEME, THAT OF AMBIGUITY, IS OFTEN ENHANCED AND AIDED BY THE USE OF THE ARCHITECTURAL SETTING, THE TWILIGHT AND



NEBULOUS ATMOSPHERE WHICH ARCHITECTURAL ENVIRONS OFTEN AFFORD OUR AUTHOR, IS USED TIME AND AGAIN TO CREATE A FEELING OF DOUBT, MYSTERY, AND ENCHANTMENT.

CERTAIN MOTIFS, FURTHERMORE, ARE ENHANCED BY HAWTHORNE'S USE OF ARCHITECTURE. HAWTHORNE'S FAMOUS LITERARY EXPRESSION OF THE CONFLICT BETWEEN HEAD AND HEART IS REINFORCED BY THE USE OF THE ARCHITECTURAL TECHNIQUE.<sup>10</sup> MANY TIMES A DOOR TO A HOUSE OR ROOM WILL BE LIKENED TO THE HUMAN HEART. ANOTHER PATTERN TO BE NOTICED IS THE VIEWPOINT AFFORDED BY ARCHITECTURE. SOMETIMES ITS HEIGHT WILL GIVE A CHARACTER AN ADDED INSIGHT INTO THE ACTIVITY OF THE WORLD ABOUT HIM; AND VERY OFTEN WE WILL FIND HAWTHORNE USING WINDOWS AS EYES, THROUGH WHICH A CHARACTER MAY LOOK INTO OR OUT OF A BUILDING, AND WHILE DOING SO, LOOK INTO THE HEART OR TRUTH OF A HUMAN SITUATION. HOW MUCH PLOT ACTION IN HAWTHORNE IS INSTIGATED BY A CHARACTER, WHOM WE MIGHT CHARACTERIZE AS A PEEPING TOM, WHO IS CONSTANTLY PEERING THROUGH AN APERTURE IN A WALL OF SOME SORT? ONE NEED ONLY BRING GIOVANNI IN "RAPPAZINI'S DAUGHTER" TO MIND. ANOTHER HAWTHORNESQUE MOTIF TO BE FOUND IN THE ARCHITECTURE IS WHAT I CHOOSE TO CALL THE "RECLAMATION OF NATURE." OFTEN, AN ANCIENT EDIFICE, IN SPITE OF ITS AGE AND ENDURANCE, WILL BE SEEN BEING RECLAIMED BY NATURE, USUALLY IN THE FORM OF SOME ORGANIC GROWTH LIKE MOSS OR A FOREST, SO AS TO ACCENT HAWTHORNE'S VIEW OF THE MORTALITY OF MAN AND HIS WORKS AND TO CONNOTE "THE PAGEANT OF MAN'S BRIEF PROGRESS" IN THE VAST EXPANSE OF ETERNITY.<sup>11</sup>

IT IS ALSO TO BE NOTED THAT HAWTHORNE REPEATS THE USE OF CERTAIN TYPES OF ARCHITECTURE, NOT ALWAYS FOR THE SAME PURPOSE, AND NOT FORMING A CONSISTENT PATTERN THROUGHOUT HIS WORKS, AND YET STILL WORTHY OF MENTION.

FOR INSTANCE, THE MANSION IN "PETER GOLDTHWAITE'S TREASURE" BEARS A MARKED RESEMBLANCE TO THE HOUSE OF THE SEVEN GABLES.<sup>12</sup> OR

HAWTHORNE'S SIMILAR REPEATED DESCRIPTIONS OF INNS, CHURCHES, AND ROOMS OF CERTAIN KINDS COULD BE CALLED TO MIND. ANOTHER ELEMENT TO BE MENTIONED IN OUR LIST OF SIGNIFICANT MANIFESTATIONS IN HAWTHORNE'S LITERARY ARCHITECTURE IS HIS USE OF INTERIOR DECORATION. VERY OFTEN, OBJECTS FOUND IN ROOMS WILL BEAR IMPORTANT CLUES AS TO WHAT HAWTHORNE WISHES TO DENOTE ABOUT A CHARACTER OR SITUATION, OR THEY WILL SERVE AS PROPHETIC SIGNS OF WHAT IS TO BEFALL A CERTAIN CHARACTER.

ONE LAST ARCHITECTURAL DEVICE REMAINS TO BE MENTIONED. I CHOOSE TO CALL THIS DEVICE THE "AGGREGATE ARCHITECTURAL SYMBOL." THE DESCRIPTIONS OF TOWNS OR CITIES WHICH ONE FINDS SO OFTEN IN HAWTHORNE, AND PRIMARILY USED IN CONJUNCTION WITH ONE OF THE DOMINANT THEMES PREVIOUSLY MENTIONED, THAT OF THE EPOCHAL UNFOLDING AND CONFLICT OF AGES, CREATE MASSIVE ARCHITECTURAL SYMBOLS WHICH RECUR THROUGHOUT HAWTHORNE'S WORKS BEFORE THE MARBLE FAUN, BUT ONLY IN A LIMITED SENSE. FOR NEW ENGLAND, BEING RELATIVELY YOUNG WHEN COMPARED WITH EUROPE, AFFORDED HIM A LESSER CHANCE TO EXPAND THIS IMAGE THAN DID HIS LAST NOVEL, IN WHICH HE MADE HIS FULLEST AND GREATEST USE OF THIS TYPE OF SYMBOL.

BEARING ALL THIS IN MIND, WE NOW TURN TO THE WORKS THEMSELVES, BEGINNING WITH FANSHAWE, PUBLISHED IN 1828. IN THIS SHORT NOVEL, ONLY HINTS AND SUGGESTIONS OF WHAT IS TO COME ARE TO BE FOUND. AND YET THEY ARE DEFINITE HINTS WHICH WILL DEVELOP INTO A FULL LITERARY TECHNIQUE. THE BEGINNING OF FANSHAWE CONTAINS OUR FIRST IMPORTANT

HINT IN A DESCRIPTION OF "HARLEY COLLEGE." "IN AN ANCIENT THOUGH NOT VERY POPULOUS SETTLEMENT, IN A RETIRED CORNER OF ONE OF THE NEW ENGLAND STATES, ARISE THE WALLS OF A SEMINARY OF LEARNING, WHICH, FOR THE CONVENIENCE OF A NAME, SHALL BE ENTITLED 'HARLEY COLLEGE.'" THIS INSTITUTION, THOUGH THE NUMBER OF ITS YEARS IS INCONSIDERABLE COMPARED WITH THE HOAR ANTIQUITY OF ITS EUROPEAN SISTERS, IS NOT WITHOUT SOME CLAIMS TO REVERENCE ON THE SCORE OF AGE;..."<sup>13</sup>

THE WALLS OF THE OPENING SENTENCE SUGGEST EITHER A DEFENSE OR WITHDRAWAL FROM THE REST OF THE WORLD, AND HAWTHORNE CONFIRMS OUR SUSPICIONS OF THE CONNOTATION OF THESE WALLS IN THE FOLLOWING PARAGRAPHS BY REFERRING TO THE "SITUATION OF THE COLLEGE" AS "SECLUDED FROM THE SIGHT AND SOUND OF THE BUSY WORLD."<sup>14</sup> HERE WE HAVE THE FIRST OF HAWTHORNE'S WALLS WHICH CREATE A DICHOTOMY OF THE WORLD, ISOLATING OR SEPARATING THOSE ON THE INSIDE FROM THOSE WITHOUT. THIS ARCHITECTURAL MOTIF WILL BE USED IN A SIMILAR FASHION THROUGHOUT THE AUTHOR'S WORKS TO ENHANCE THE THEME OF ISOLATION. THE SECOND HINT IN THE OPENING PARAGRAPH IS WHAT HAWTHORNE CALLS A "REVERENCE" FOR ANTIQUITY. IT IS INDEED NOTEWORTHY THAT ON HIS FIRST PUBLISHED PAGE WE FIND MENTION OF THE SAME ELEMENT THAT WILL BOTHER HIM THROUGHOUT HIS CAREER AND WILL CAUSE HIM TO COMMENT IN THE "PREFACE" TO HIS LAST NOVEL: "NO AUTHOR, WITHOUT A TRIAL, CAN CONCEIVE OF THE DIFFICULTY OF WRITING A ROMANCE ABOUT A COUNTRY WHERE THERE IS NO SHADOW, NO ANTIQUITY....AS IS HAPPILY THE CASE WITH MY DEAR NATIVE LAND...."<sup>15</sup>

THE NEXT SUGGESTION OF AN OFTEN REPEATED ARCHITECTURAL MOTIF

OCCURS LATER WITH THE AUTHOR'S BRIEF DESCRIPTION OF A CERTAIN COTTAGE:

"THE APARTMENT WHICH WAS THUS OPENED TO THEIR VIEW WAS QUITE AS WRETCHED AS ITS EXTERIOR HAD GIVEN THEM REASON TO ANTICIPATE."<sup>16</sup> THIS WRETCHED COTTAGE CONTAINED WRETCHED PEOPLE, TWO SISTERS WHO WERE AS DECAYED, POVERTY-STRICKEN, AND FORLORN AS THEIR DOMICILE; HERE WE HAVE A HINT OF A DEVICE TO BE CARRIED THROUGH THE AUTHOR'S WORKS, THE EQUATION OF A BUILDING WITH ITS INHABITANTS.

AT ABOUT THE MIDDLE OF THE BOOK, HAWTHORNE DESCRIBES "A LITTLE INN." IN THIS DESCRIPTION THERE ARE TWO ELEMENTS WORTHY OF NOTE, ONE IMPORTANT AND THE OTHER MINOR. THE MINOR ELEMENT IS THE MANIFESTATION OF HAWTHORNE'S PREOCCUPATION WITH THE NUMBER "SEVEN" IN HIS ARCHITECTURAL DESCRIPTIONS. WE NOTE THAT THE EAVES OF THE INN ARE "SEVEN FEET" FROM THE GROUND. THIS TYPE OF USE OF THE MYSTICAL NUMBER "SEVEN" CAN BE NOTICED THROUGHOUT HAWTHORNE'S WORKS FROM (MOST NOTABLY) THE HOUSE OF THE SEVEN GABLES TO THE ARCHITECTURALLY CLUTTERED SEVEN HILLS OF ROME.<sup>17</sup> THE MAJOR ELEMENT OF INTEREST HERE IS THE JUXTAPOSITION OF THE "NEW INN" WITH THE OLD ONE, THE "NEW INN" RESTING ON THE SITE OF THE OLD; AND THE DESCRIPTION WHICH FOLLOWS IN WHICH THEY ARE CONTRASTED AND COMPARED, INITIATES A LONG LINE OF SIMILAR COMPARISONS IN WHICH ANCIENT AND MODERN BUILDINGS ARE PLACED IN CLOSE PROXIMITY, GIVING THE AUTHOR A CHANCE TO SUPPORT AND ACCENTUATE HIS THEME OF THE EPOCHAL UNFOLDING AND CONFLICTING CONFRONTATION OF AGES. CONSIDER THE CONTRASTING ADJECTIVES USED TO DESCRIBE THE OLD AND NEW INNS. THE "NEW INN" IS "DINGY" AND "DREARY" WHILE THE OLD WAS "COMFORTABLE" AND "PLEASANT."<sup>18</sup> THIS IS ONE OF THE CLASHES BETWEEN TWO AGES AS REFLECTED IN ARCHITECTURE.

THE LAST ELEMENT OF THIS NATURE TO BE NOTED IN FANSHAWE IS THE CHARACTERIZATION OF THE HERO BY THE INTERIOR OF HIS ROOM (AGAIN ONLY A HINT) AND THE PROPHETIC NATURE OF THIS ROOM. VERY OFTEN ONE CAN FORETELL THE FATE OF A PERSON, FAMILY OR GROUP OF CHARACTERS BY AN EXAMINATION OF THEIR ARCHITECTURAL ENVIRONMENT. IN FANSHAWE'S CASE, WITNESS THIS ACCOUNT OF HIS GLOOMY "CHAMBER" AT THE BEGINNING OF THE NOVEL: "FANSHAWE RETURNED TO HIS CHAMBER THAT NIGHT, AND LIGHTED HIS LAMP AS HE HAD BEEN WONT TO DO. THE BOOKS WERE AROUND HIM WHICH HAD HITHERTO BEEN LIKE THOSE FABLED VOLUMES OF MAGIC, FROM WHICH THE READER WOULD NOT TURN HIS EYE UNTIL DEATH WERE THE CONSEQUENCE OF HIS STUDIES...HE CALLED UP IN REVIEW THE YEARS, THAT, EVEN AT HIS EARLY AGE, HE HAD SPENT IN SOLITARY STUDY, IN CONVERSATION WITH THE DEAD, WHILE HE HAD SCORNE TO MINGLE WITH THE LIVING WORLD,..."<sup>19</sup>

THERE ARE A NUMBER OF ELEMENTS WORTHY OF COMMENT IN THIS PASSAGE. FIRST, THE "SOLITARY STUDY" OF FANSHAWE IS THE STUDY OF AN ISOLATO, WHICH FANSHAWE IS, AND THE LIGHT IN THE STUDY IS AN ARTIFICIAL LIGHT, NOT THE LIGHT OF DAY. THIS IS A FAVORITE ARCHITECTURAL MOTIF IN HAWTHORNE. THAT IS, THE GLOOM OF MOST BUILDINGS IS SELDOM INVADED BY DIRECT SUNLIGHT. THE SECOND ELEMENT TO NOTE IS THE PROPHETIC NATURE OF THIS ROOM. FOR EVEN WHEN THE HERO EMERGES INTO THE OUTSIDE WORLD HIS DEALINGS ARE WITH THE DEAD OR THE ALMOST DEAD. FOR THE TWO OLD AND HALF DEAD SISTERS, AND ELLEN'S PERSECUTOR, WHO DIES A VIOLENT DEATH AT THE END OF THE TALE, ARE THOSE CHARACTERS WITH WHOM FANSHAWE HAS CONTACT. AND, IN THE END, WHEN FANSHAWE HAS PLAYED HIS PART IN THE UNFOLDING OF EVENTS, HE WITHDRAWS HIS CONTACT WITH THE YOUTHFUL ELLEN AND RETIRES ONCE MORE FROM THE LAND OF THE LIVING TO HIS LAMP-LIT.

GLOOMY SECLUSION TO DIE: "AFTER ELLEN'S DEPARTURE, FANSHAW  
RETURNED TO HIS STUDIES WITH THE SAME ABSORBING ARDOR THAT HAD  
FORMERLY CHARACTERIZED HIM. HIS FACE WAS SELDOM SEEN AMONG THE  
YOUNG AND GAY; AND HIS LAMP BURNED CONSTANTLY FROM THE FIRST  
SHADE OF EVENING TILL THE GRAY MORNING LIGHT BEGAN TO DIM ITS  
BEAMS."<sup>20</sup>

THE PROPHECY INHERENT IN THE DESCRIPTION OF FANSHAW'S CONSTANT  
HABITATION OF HIS STUDY COMES TRUE: AT THE END OF THE NOVEL, UNABLE  
TO LIFT HIS HEAD FROM HIS BOOKS UNTIL DEATH, HE DIES. WE CAN READILY  
SEE, THEN, THAT EVEN MORE THAN JUST HINTS OF A GREAT LITERARY  
TECHNIQUE ARE PRESENT IN THIS FIRST NOVEL.

THE NEXT SUBJECT FOR OUR EXAMINATION IS A SKETCH WRITTEN THREE  
YEARS AFTER FANSHAW, ENTITLED "SIGHTS FROM A STEEPLE." THE FIRST  
ARCHITECTURAL ELEMENT TO STRIKE US ABOUT THIS PIECE (ASIDE FROM ITS  
TITLE) IS THE VANTAGE POINT OR WATCH-TOWER AFFORDED OUR AUTHOR BY A  
BUILDING. PLACING A CHARACTER OR HIMSELF AT A POINT HIGHER THAN HIS  
IMMEDIATE SURROUNDINGS IS A FAVORITE TECHNIQUE OF HAWTHORNE. FROM  
THESE VANTAGE POINTS (NOT ALWAYS ARCHITECTURAL) THE AUTHOR OR A  
CHARACTER OFTEN SURVEYS AND INTERPRETS WHAT HE SEES. IN THIS SKETCH,  
HAWTHORNE IS INTERPRETING — OR TRYING TO — AN AGGREGATE  
ARCHITECTURAL SYMBOL, A WHOLE TOWN. THE THINGS THE AUTHOR SEES —  
THE MANSIONS OF THE RICH, THE STORES OF THE MERCHANTS, AND THE HOUSES  
OF THE POOR — REVEAL TO HIM CERTAIN THINGS ABOUT HISTORY AND HUMAN  
NATURE. IT IS INTERESTING TO NOTE THAT, FOR ALL OF HAWTHORNE'S  
PERCEPTIVENESS, HE DESIRES MORE. HE STATES HIS ANNOYANCE WITH THE  
PARTITIONS OF PRIVACY WHICH THE ARCHITECTURE HE BEHOLDS PROVIDES:



AND, LIKENING "THE INTERIOR OF BRICK WALLS" TO THE "MYSTERY OF HUMAN BOSOMS," HE COMPLAINS: "O THAT THE MULTITUDE OF CHIMNEYS COULD SPEAK, LIKE THOSE OF MADRID, AND BETRAY IN SMOKY WHISPERS, THE SECRETS OF ALL WHO, SINCE THEIR FIRST FOUNDATION, HAVE ASSEMBLED AT THE HEARTHES WITHIN!...HOW VARIOUS ARE THE SITUATIONS OF THE PEOPLE COVERED BY THE ROOFS BENEATH ME, AND HOW DIVERSIFIED THE EVENTS AT THIS MOMENT BEFALLING THEM."<sup>21</sup>

THE ELEMENT OF SPECIAL NOTE HERE IS THAT THE AUTHOR NOTICEABLY EXPRESSES THE WISH THAT THE BUILDINGS WERE HUMAN AND COULD TELL HIM OF THE HISTORY WHICH THEY HAVE SEEN.

NEXT WE TURN TO A TALE WRITTEN IN THE SAME YEAR, 1831, WHICH CONTAINS VARIOUS EXAMPLES OF INTEREST TO US. THE LIFE OF ONE MAN, CAUGHT IN THE FLOW OF HISTORY, IS CHARACTERIZED BY THE AGGREGATE ARCHITECTURAL SYMBOL OF A TOWN, AND THE CENTRAL INCIDENT IN THIS MAN'S LIFE IS EVALUATED BY THE DESCRIPTION OF A BUILDING, THE PRISON IN WHICH DR. BULLIVANT HAS BEEN CONFINED FOR NONCONFORMITY TO TYRANNICAL LAW. LET US FIRST CONSIDER THE DESCRIPTION OF THE PRISON IN "DR. BULLIVANT":

THE SCENE NOW REPRESENTS A ROOM OF TEN FEET SQUARE,...THE WALLS ARE COVERED BY A DIRTY AND CRUMBLING PLASTER, ON WHICH APPEAR A CROWD OF ILL FAVORED AND LUGUBRIOUS FACES DONE IN CHARCOAL, AND THE AUTOGRAPHS AND POETICAL ATTEMPTS OF A LONG SUCCESSION OF DEBTORS AND PETTY CRIMINALS. OTHER FEATURES OF THEM ARE [THESE PRISONS] ...A DOOR OF HARD-HEARTED OAK, AND A NARROW WINDOW HIGH ON THE WALL... THROUGH THIS OPENING CAME THE SOUND OF PASSING FOOTSTEPS IN THE PUBLIC STREET...THE GRATED WINDOW, HIS [DR. BULLIVANT] ONLY MEDIUM OF

# INTERCOURSE WITH THE WORLD...22

THE ROOM ITSELF SERVES AS A TESTAMENT AND RECORD OF PAST HISTORY, COMPLETE WITH PICTURES, ART AND SIGNATURES. AND THIS ANCIENT PRISON CELL SERVES ALSO TO ISOLATE AN EXCEPTIONAL MAN FROM HIS FELLOWS. IT IS IRONICAL, OF COURSE, THAT A MAN, POLITICALLY AHEAD OF HIS TIME, SHOULD BE CONFINED BY WALLS CREATED BY THE CRUMB-LING ONES OF PAST HISTORY. THE "HARD-HEARTED" OAK DOOR, (A FAVORITE FIGURE WITH HAWTHORNE) AND THE APERTURE THROUGH WHICH DR. BULLIVANT HEARS THE PASSAGE OF PEOPLE AND TIME, ADD TO THIS PICTURE OF A MAN TRAPPED BY THE NARROWNESS (OF THE LIGHT OF TRUTH) OF HIS OWN GENERATION.

THE SECOND ELEMENT OF NOTE IS THE LIFE AND DEATH OF DR. BULLIVANT, AS SYMBOLICALLY DEMONSTRATED BY THE USE OF ARCHITECTURE IN THE OPENING AND CLOSING LINES OF THE TALE. AT THE BEGINNING OF THE TALE, OUR AUTHOR HAS US SUPPOSE THAT WE ARE STANDING AND LOOKING AT THE MAIN STREET OF A TOWN "ABOUT THE HOUR WHEN THE SHUTTERS ARE UNCLOSED..." OUR ATTENTION IS THEN DIRECTED TO ONE PARTICULAR UNSHUTTERED AND OPEN-DOORED SHOP, DR. BULLIVANT'S BUSTLING PLACE OF BUSINESS. DR. BULLIVANT IS SEEN TO BE A MAN FULL OF LIFE AND VIGOR, WHO READILY ENJOYS CONTACT WITH HIS FELLOW MAN. AT THE CLOSE OF THE TALE, HOWEVER, WHEN DR. BULLIVANT HAS BEEN RELEASED FROM PRISON, A BROKEN MAN, THE READER ENCOUNTERS THESE LINES: "AT LENGTH, ONE PLEASANT DAY, THE DOORS AND SHUTTERS OF HIS [DR. BULLIVANT'S] ESTABLISHMENT KEPT CLOSED FROM SUNRISE TO SUNSET, AND HIS CRONIES MARVELLED A MOMENT, AND PASSED ON; A WEEK AFTER, THE RECTOR OF KING'S CHAPEL SAID THE DEATH RITE OVER DR. BULLIVANT...."23



LIKE DR. BULLIVANT'S LIFE, WHICH IN PART WAS FIRST CHARACTERIZED BY THE OPEN SHUTTERS OF HIS SHOP AND A PRISON CELL, SO HIS DEATH IS SYMBOLIZED BY THE CLOSED SHUTTERS OF THE SAME BUILDING, WHICH FORMS HIS FINAL PRISON CELL WITH PEOPLE PASSING BY ON THE OUTSIDE. BUT THIS TIME THERE IS NOT EVEN A "SMALL WINDOW HIGH ON THE WALL," PERMITTING SOME INTERCOURSE WITH HUMANITY.

WE NEXT TURN TO TWO STORIES WRITTEN IN 1832. WE WILL NOT PAUSE TO EXAMINE THESE TALES IN DETAIL, BUT WE SHALL MERELY NOTE THAT EACH USES ARCHITECTURE TO ACHIEVE A DIFFERENT LITERARY EFFECT.

FIRST, IN "THE GENTLE BOY," WE NOTE THAT THE TRAGIC STORY OF THE MAN AND HIS FAMILY WHO BEFRIEND THE BOY IS PARALLELED AND REFLECTED IN THEIR DWELLING. AT THE OPENING OF THE TALE, THE "HOME" IN QUESTION IS A WARM, SECURE, AND FRIENDLY ONE, AND THE MASTER OF THIS HOUSE IS A RESPECTED AND WELL-SITUATED CITIZEN. AT THE CLOSE OF THE STORY, HOWEVER, WHEN MOST OF THE TRAGIC EVENTS HAVE OCCURRED OR BEEN SET IN MOTION, HAWTHORNE GIVES US A DESCRIPTION OF THIS ONCE HAPPY DOMICILE:

A WINTER EVENING, A NIGHT OF A STORM,  
HAD DARKENED OVER PEARSON'S HABITATION,  
AND THERE WERE NO CHEERFUL FACES TO  
DRIVE THE GLOOM FROM HIS BROAD HEARTH...  
...THE APARTMENT WAS SADDENED IN ITS  
ASPECT BY THE ABSENCE OF MUCH OF THE  
HOMELY WEALTH WHICH ONCE ADORNED IT;  
FOR THE EXACTION OF REPEATED FINES,  
AND HIS OWN NEGLECT OF TEMPORAL AFFAIRS,  
HAD GREATLY IMPOVERISHED THE OWNER...  
HE WHO LISTENED, WHILE THE OTHER READ,  
WAS THE MASTER OF THE HOUSE, NOW  
EMACIATED IN FORM, AND ALTERED AS TO  
THE EXPRESSION AND HEALTHINESS OF HIS  
COUNTEenance;...24

THE PARALLEL FATES OF THE MASTER AND HIS HABITATION ARE MADE QUITE

CLEAR BY OUR AUTHOR.

SECOND, WE SHALL PAUSE TO MENTION ONLY ONE ASPECT OF A COMPLEX AND MYSTERIOUS STORY, THE MOOD AND ATMOSPHERE CREATED BY A BACK-DROP OF ARCHITECTURE. IN "MY KINSMAN, MAJOR MOLINEUX," ROBIN, A BOY IN SEARCH OF A "DWELLING," WANDERS IN AND THROUGH THE DARK STREETS OF A MYSTERIOUS TOWN. AND, AS HE WANDERS, OBSERVING THE HOUSES AND STRUCTURES, THIS SCENE IS UNFOLDED BY OUR AUTHOR: "AT FIRST HE THREW HIS EYES ALONG THE STREET...THE MOON, CREATING, LIKE THE IMAGINATIVE POWER, A BEAUTIFUL STRANGENESS IN FAMILIAR OBJECTS, GAVE SOMETHING OF ROMANCE TO A SCENE THAT MIGHT NOT HAVE POSSESSED IT IN THE LIGHT OF DAY. THE IRREGULAR AND OFTEN QUAIN ARCHITECTURE OF THE HOUSES... ENGAGED ROBIN'S ATTENTION FOR A WHILE,..."<sup>25</sup>

IN THIS DESCRIPTION, REMINISCENT OF HAWTHORNE'S COMMENT ON "ROMANCE" IN "THE CUSTOM HOUSE," AND IN MANY OTHERS IN THE TALE, THE AUTHOR ENHANCES HIS THEMES OF UNREALITY, MYSTERY, AND AMBIGUITY. ROBIN, A YOUNG STRANGER WHO IS IN THE DARK AS TO WHAT IS GOING ON IN A TOWN, IS SURROUNDED BY DARK AND STRANGE ARCHITECTURE; AND THIS BOY, WHO IS DENIED THE ANSWER TO HIS ONLY QUESTION, (THE PLACE OF HIS KINSMAN'S DWELLING) IS SYMBOLICALLY LOCKED OUT OF ALL THE ARCHITECTURE OF THE TOWN, (DOORS SHUT AT HIS APPROACH AND HE IS UNABLE TO GAIN ADMITTANCE TO THE TOWN CHURCH) WITHIN WHICH LIES THE ANSWER TO HIS QUESTION.

IN "WAKEFIELD," WRITTEN IN 1835, A MAN, POSSESSED WITH A "MORBID VANITY" LEAVES HIS HOME AND BECOMES AN "OUTCAST OF THE UNIVERSE," PEERING AT HUMANITY FROM A POSITION OF SELF-IMPOSED ISOLATION.<sup>26</sup> ACTUALLY, WAKEFIELD HAS EXCLUDED HIMSELF FROM HIS HOME, AT WHICH HE

FREQUENTLY PEEPS, IN AN EFFORT TO FATHOM THAT WHICH IS GOING ON INSIDE. AND THROUGHOUT, WAKEFIELD'S ONLY CONTACT WITH THE UNIVERSE (HIS HOME AND WIFE) IS WHAT HE CAN OBTAIN FROM GLANCES THROUGH THE WINDOWS AND BY PERUSAL OF THE EXTERIOR ASPECT OF HIS HOME. FINALLY, WHEN WAKEFIELD RETURNS HOME, (ALTHOUGH WE ARE NOT PERMITTED TO FOLLOW HIM ACROSS THE THRESHOLD) WE ARE LED TO BELIEVE ONLY THAT HE HAS RETURNED TO HIS TOMB TO DIE.

WE SHALL PAUSE ONLY MOMENTARILY TO MENTION THE USE OF ARCHITECTURE IN TWO TALES WRITTEN RESPECTIVELY IN 1836 AND 1837. "OLD TICONDEROGA: A PICTURE OF THE PAST," IS A DESCRIPTION OF THE RUINS OF A FORT AND THE HISTORY THAT THESE RUINS DIVULGE; WE SHALL ONLY NOTICE THE PRESENCE OF A "MOST LUXURIANT CROP OF WEEDS" WHICH GROWS IN AND THROUGHOUT THE RUINS, AN EXAMPLE OF WHAT WE EARLIER CALLED THE "RECLAMATION OF NATURE."<sup>27</sup> THIS DEVICE OF RUINS CREATING A FERTILE PLACE FOR NEW GROWTH (BOTH BOTANICAL AND HUMAN) WILL RECUR IN HAWTHORNE'S WRITINGS, AND IS NICELY DEMONSTRATED IN THE NEXT TALE, "THE MAN OF ADAMANT."

IN THIS STORY AN ISOLATO HEWS A HOME FOR HIMSELF DEEP IN THE FOREST, AND IN THE END THE FOREST RECLAIMS HIS HOME. ONE OTHER IMPORTANT ELEMENT TO NOTE ABOUT THIS STORY IS THE COMPLETE EQUATION AND ULTIMATE FUSION OF THE MAN AND HIS HABITATION.<sup>28</sup> ALTHOUGH THE CAVE IS HARDLY WHAT COULD BE CALLED "ARCHITECTURE," IT SERVES THE SAME PURPOSE; AND THE FACT THAT THE HARD AND STONY MAN LIVES IN A CAVE OF ROCK AND IS EVENTUALLY FUSED WITH HIS HOME IS A PERFECT EXAMPLE OF A COMPLETE CHARACTER-ARCHITECTURE EQUATION.

IN "SUNDAY AT HOME," WRITTEN IN 1837, WE HAVE AN INGENIOUS AND FULL-BLOWN USE OF ARCHITECTURE. THE CENTRAL IMAGE, THE CHURCH, IS VIEWED BY OUR AUTHOR FOR AN ENTIRE DAY. AND FOR OUR PEEPING NARRATOR, THE CHURCH BECOMES A GIANT HUMAN BEING, POSSESSED WITH "A SPIRIT" AND PERSONALITY OF ITS OWN, "A TONGUE" WITH WHICH IT SPEAKS, AND A "BODY" THAT HAS AN ARM (THE SHADOW OF THE STEEPLE) WHICH POINTS TO VARIOUS PLACES OF INTEREST IN THE TOWN. AT THE END OF THE SKETCH, WHICH PERSONIFIES A MELANCHOLY AND LONELY BUILDING, OUR AUTHOR IS EVEN MORALLY INSTRUCTED BY THIS RELIGIOUS GIANT WHICH CONTAINS RELIGION AND MORALS IN THE "SILENT WALLS," AND WHOSE STEEPLE POINTS TO THE ONLY AND EVERLASTING TRUTH OF HEAVEN.<sup>29</sup> A BETTER EXAMPLE OF ORGANIC ARCHITECTURE IS HARDLY TO BE FOUND IN ALL OF HAWTHORNE.

WE NOW EXAMINE A TALE WRITTEN IN 1837, IN WHICH THE INTERIOR DECORATION OF A ROOM REVEALS MUCH ABOUT THE STORY AND, PARTICULARLY, THE CENTRAL CHARACTER. THE INTERIOR OF DR. HEIDEGGER'S STUDY CONTAINS MANY SIGNIFICANTLY SYMBOLIC OBJECTS: A BUST OF HIPPOCRATES REPUTED TO HAVE SAID AT ONE TIME, "FORBEAR!", A TRUTH-REVEALING MIRROR, (A FAVORITE SYMBOL OF HAWTHORNE'S), A LARGE BLACK VOLUME OF MAGIC, A SKELETON, AND A PICTURE OF DR. HEIDEGGER'S LOST AND IRRETRIEVABLE LOVE. ALL OF THESE THINGS FOUND IN DR. HEIDEGGER'S CURIOUS, DIM, AND "OLD-FASHIONED CHAMBER, FESTOONED WITH COBWEBS, AND BESPRINKLED WITH ANTIQUE DUST," POSSESS A DEFINITE CLUE TO THE STORY WHICH UNFOLDS.<sup>30</sup> IT IS FROM HIS VOLUMES OF MAGIC THAT DR. HEIDEGGER OBTAINS THE WATER FROM THE FOUNTAIN OF YOUTH, WHICH HE GIVES TO THREE PEOPLE WHO ARE OLD AND ALMOST DEAD. AND IT IS HE, SEEING THE FOLLY OF TRYING TO REGAIN A LOST YOUTH, WHO FORBEARS IN THE USE OF

THE WATER AND RESIGNS HIMSELF TO THE IRREVOCABLE PASSAGE OF TIME. IN THIS TALE, THEN, WE SEE THE USE OF INTERIOR DECORATION AS MORE THAN JUST DESCRIPTIVE DETAIL.

IN A SERIES OF TALES WRITTEN IN 1837 AND 1838, HAWTHORNE USES AN ANCIENT EDIFICE FOR THE BACKGROUND AND STIMULUS OF THE STORIES. EACH OF THE FOUR TALES, THE ACTION OF WHICH TAKES PLACE IN THE DISTANT PAST, IS BEGUN AND ENDED WITH DESCRIPTIONS AND IMPRESSIONS OF THE HOUSE IN THE PRESENT TIME. THUS EACH TALE IS PROVIDED WITH A PERTINENT INTRODUCTION AND CONCLUSION, GIVING THE READER A SENSE OF HISTORICAL RETROSPECT. AND THE PREFACES AND CONCLUSIONS OF ALL OF THESE STORIES PROVIDE HAWTHORNE AMPLE OPPORTUNITY TO PRACTICE A FAVORITE ARCHITECTURAL TECHNIQUE OF HIS, THE REVELATION OF THE PAST THROUGH THE DESCRIPTION OF AN EDIFICE WHICH HAS MUCH TO RELATE ABOUT WHAT IT HAS SEEN OF HISTORY.<sup>31</sup> AS FOR THE TALES THEMSELVES, IN EACH CASE THE "PROVINCE HOUSE" PLAYS AN IMPORTANT ROLE. IN "HOWE'S MASQUERADE," THE HOUSE PROVIDES THE PROPER MYSTERIOUS ATMOSPHERE AND AMBIGUOUS BACKGROUND FOR THE GHOSTLY EVENTS WHICH TAKE PLACE. IN "EDWARD RANDOLPH'S PORTRAIT," A PICTURE HANGING ON ONE OF THE WALLS OF THE HOUSE PROVIDES THE CENTRAL STIMULUS FOR THE TALE. IN "LADY ELEANOR'S MANTLE," THE HOUSE REINFORCES THE THEME OF ISOLATION WHICH DOMINATES THE TALE. FINALLY, IN "OLD ESTHER DUDLEY," THE HOUSE IS EQUATED WITH THE CENTRAL CHARACTER, BOTH BEING ANACHRONISMS.<sup>32</sup>

"PETER GOLDTHWAITE'S TREASURE," WRITTEN IN 1838, IS A PRIME EXAMPLE OF THE USE OF ARCHITECTURE ON ALL LEVELS TO SUPPORT AND ENHANCE A STORY. PRACTICALLY ALL OF THE LITERARY-ARCHITECTURAL

ELEMENTS MENTIONED THUS FAR ARE PRESENT IN THIS TALE. PETER GOLDTHWAITE, WHO IS SO DECAYED WITHIN THAT HE OUTWARDLY DISPLAYS SENILITY, DESTROYS THE INTERIOR OF HIS HOUSE IN SEARCH OF RICHES FROM THE PAST. THE EQUATION OF MAN AND HOUSE, AGAIN BOTH ANACHRONISMS, IS MADE CLEAR BY THE FACT THAT THEY ARE BOTH DESTROYED FOR THE SAME REASON, THE QUEST FOR TREASURE. WE SHOULD TAKE SPECIAL NOTE OF A PASSAGE AT THE BEGINNING OF THE TALE.

"THIS OLD PATERNAL EDIFICE, NEEDY AS HE WAS, AND THOUGH, BEING CENTRALLY LOCATED ON THE PRINCIPAL STREET OF THE TOWN, IT WOULD HAVE BROUGHT HIM A HANDSOME SUM, THE SAGACIOUS PETER HAD HIS OWN REASONS FOR NEVER PARTING WITH, EITHER BY AUCTION OR PRIVATE SALE. THERE SEEMED, INDEED, TO BE A FATALITY THAT CONNECTED HIM WITH HIS BIRTHPLACE;..."<sup>33</sup>

NOT CONTENT WITH HIS USUAL EQUATION OF HOUSE AND INHABITANT, HAWTHORNE HAS CHOSEN TO MAKE THEIR RELATIONSHIP EVEN MORE FORCEFUL BY THE INGENIOUS USE OF SYNTAX. BY ALTERNATING PHRASES, ONE REFERRING TO THE HOUSE AND THE FOLLOWING REFERRING TO PETER, IN THE ABOVE PARAGRAPH, WHICH CONCLUDES WITH A CAREFUL AND DEFINITIVE STATEMENT OF THE INSEPARABILITY OF THE TWO, HAWTHORNE HAS CREATED A NEARLY ABSOLUTE LITERARY-ARCHITECTURAL EQUATION. WE MIGHT ADD THAT THE SCENE IN THIS TALE, WHERE PETER PEERS OUT AT THE LIVELY PICTURE IN THE STREET BEFORE HIS HOUSE FROM HIS ISOLATED VIEWPOINT, IS TO BE REPEATED (AS ARE MANY ARCHITECTURAL ELEMENTS OF THIS TALE) IN THE HOUSE OF THE SEVEN GABLES. THE DICHOTOMY CREATED BETWEEN THOSE INSIDE CERTAIN BUILDINGS AND THOSE WITHOUT IS TO BE ONE OF HAWTHORNE'S MOST USED ARCHITECTURAL SYMBOLS.



IN THE FOLLOWING TALES, WRITTEN BETWEEN THE YEARS 1843 AND 1849, WE SHALL RECOGNIZE ONLY THE PRESENCE OF THE ARCHITECTURAL TECHNIQUE IN QUESTION. IN "THE BIRTHMARK," HOWEVER, WRITTEN IN 1843, WE SHOULD NOTE THE APARTMENT WHICH AYLMER HAS BUILT FOR HIS WIFE: "THE SCENE...LOOKED LIKE ENCHANTMENT. AYLMER HAD CONVERTED THOSE SMOKY, DINGY, SOMBRE ROOMS, WHERE HE HAD SPENT HIS BRIGHTEST YEARS...INTO A SERIES OF BEAUTIFUL APARTMENTS NOT UNFIT TO BE THE SECLUDED ABODE OF A LOVELY WOMAN. THE WALLS WERE HUNG WITH GORGEOUS CURTAINS, WHICH...AS THEY FELL FROM THE CEILING TO THE FLOOR, THEIR RICH AND PONDEROUS FOLDS, CONCEALING ALL ANGLES AND STRAIGHT LINES, APPEARED TO SHUT IN THE SCENE FROM INFINITE SPACE."<sup>34</sup>

IT IS INTERESTING TO NOTE THAT AYLMER, WHO ATTEMPTS TO PLAY GOD BY CREATING PERFECTION, CREATES A UNIVERSE OF HIS OWN, SEPARATE FROM GOD'S INFINITE UNIVERSE. AND THIS PRIVATE WORLD, MOREOVER, IS NOT ILLUMINATED BY THE LIGHT OF THE SUN, BUT WITH ARTIFICIAL LIGHT FROM LAMPS WHICH GIVE OFF A SOFT AND COLORFUL GLOW, CREATING A PERFECT ATMOSPHERE FOR THE TRAGEDY OF "THE BIRTHMARK" TO UNFOLD.

IN THE "HALL OF FANTASY," A MYSTERIOUS ALLEGORY IN WHICH HAWTHORNE EXAMINES AND APPRAISES MANKIND BY INSPECTING THE ASPECT OF THE "HALL," WE MIGHT MERELY NOTICE THAT THIS BUILDING ADMITS THE "LIGHT OF HEAVEN ONLY THROUGH STAINED AND PICTURED GLASS."<sup>35</sup> THIS IS ONE OF MANY ARCHITECTURAL DEVICES PRESENT IN THIS FANTASY WHICH IS FRAUGHT WITH THE TECHNIQUE IN QUESTION. THIS TALE IS REPRESENTATIVE OF A NUMBER OF STORIES IN WHICH THE AUTHOR MAKES USE



OF FANTASTICAL ARCHITECTURE. "A VIRTUOSO'S COLLECTION," "A SELECT PARTY," "THE NEW ADAM AND EVE," AND "THE CELESTIAL RAILROAD" ARE ONLY A FEW THAT COULD BE MENTIONED. SIMILARLY, THERE ARE MANY MORE TALES, SKETCHES, AND STORIES CONTAINING EXAMPLES OF THE LITERARY USE OF ARCHITECTURE. "P'S CORRESPONDENCE," "THE OLD MANSE," "MAINSTREET," "THE GREAT STONE FACE," AND "THE NEW ENGLAND VILLAGE," ARE JUST A SMALL NUMBER OF PIECES WHICH DESERVE DEMONSTRATION AND ANALYSIS. TIME AND SPACE, UNFORTUNATELY, DO NOT PERMIT THE EXTENSION OF OUR SURVEY.

SOMETHING MUST BE SAID, HOWEVER, OF HAWTHORNE'S THREE NOVELS WRITTEN IN TWO YEARS, 1850 - 1852. AGAIN, TIME AND SPACE PREVENT THE PROTRACTED ANALYSIS THAT THESE WORKS DESERVE IN THE LIGHT OF THE TECHNIQUE IN QUESTION. HENCE, CONSIDERING THE FACT THAT WE HAVE ALREADY ESTABLISHED THE EXTENSIVE USE OF ALL KINDS OF ARCHITECTURE FOR MYRIAD EFFECTS IN HAWTHORNE'S WORKS, THE FOLLOWING PAGES WILL CONTAIN SELECTED EXAMPLES OF THE USE OF THIS TECHNIQUE IN THE NOVELS.

IN THE FIRST OF THE THREE NOVELS, THE SCARLET LETTER, (WHICH IS PRECEDED BY A NUMBER OF PAGES DESCRIPTIVE OF HAWTHORNE'S LIFE IN "THE CUSTOM HOUSE" FILLED WITH USES OF ARCHITECTURE) WE SHALL EXAMINE FOUR IMPORTANT USES OF ARCHITECTURE. <sup>36</sup>

FIRST, WE SHOULD NOTE THE PARALLEL OPENING AND CLOSING OF THE STORY WITH THE EXIT AND ENTRANCE OF THE CENTRAL CHARACTER FROM AND INTO BUILDINGS. AT THE OPENING OF THE NOVEL, WE FIND HESTER BEING RELEASED FROM THE STURDY AND "UGLY" PRISON OF SOCIETY. THIS BUILDING, WITH ITS BEAUTIFUL ROSE-BUSH GROWING AMIDST THE "UNSIGHTLY VEGETATION"

AROUND IT, SYMBOLIZES HESTER'S POSITION IN RELATION TO THE PEOPLE ABOUT HER AS SHE EMERGES FROM "THE BLACK FLOWER OF CIVILIZED SOCIETY, A PRISON."<sup>37</sup> AND, AT THE CLOSE OF THE TALE, WE FIND HESTER ENTERING THE PRISON OF HER OWN HEART — THE WOOD AND IRON OF THE DOOR OF THE CABIN UNLIKE THE "OAKEN" DOOR OF THE PRISON — PRESENTING NO DIFFICULTY IN PASSAGE OVER THE THRESHOLD.

SECOND, WE SHALL EXAMINE SOME LINES OF DESCRIPTION IN THE CHAPTER ENTITLED "THE GOVERNOR'S HALL."

WITHOUT FURTHER ADVENTURE, THEY REACHED THE DWELLING OF GOVERNOR BELLINGHAM. THIS WAS A LARGE WOODEN HOUSE, BUILT IN A FASHION OF WHICH THERE ARE SPECIMENS STILL EXTANT IN THE STREETS OF OUR OLDER TOWNS; NOW MOSS-GROWN, CRUMBLING TO DECAY, AND MELANCHOLY AT HEART WITH THE MANY SORROWFUL OR JOYFUL OCCURRENCES, REMEMBERED OR FORGOTTEN, AND THAT HAVE HAPPENED, AND PASSED AWAY, WITHIN THEIR DUSKY CHAMBERS. THERE, HOWEVER, WAS THE FRESHNESS OF THE PASSING YEAR ON ITS EXTERIOR, AND CHEERFULNESS, GLEAMING FORTH FROM THE SUNNY WINDOWS,...IT HAD INDEED, A VERY CHEERY ASPECT; THE WALLS BEING OVERSPREAD WITH STUCCO, IN WHICH FRAGMENTS OF BROKEN GLASS WERE PLENTIFULLY INTERMIXED;... THE BRILLIANCY MIGHT HAVE BEFITTED ALADDIN'S PALACE, RATHER THAN THE MANSION OF A GRAVE OLD PURITAN RULER.<sup>38</sup>

IN THIS PASSAGE THERE ARE MANY REPETITIONS OF HAWTHORNE'S PAST ARCHITECTURAL DESCRIPTIONS. THE IMPORTANCE OF THIS PASSAGE, HOWEVER, IS REVEALED BY LITTLE PEARL'S REACTION TO THE HOUSE. PEARL, THE TOUCH-STONE OF TRUTH FOR THE STORY, WISHES THAT "THE WHOLE BREADTH OF SUNSHINE" COULD BE STRIPPED AWAY AND GIVEN TO HER. THUS,

HAWTHORNE DEPICTS PEARL'S RECOGNITION OF THE VENEER OF HYPOCRISY WHICH PLAYS SUCH AN IMPORTANT ROLE IN THE REVELATION OF DIMMESDALE'S GUILT.<sup>39</sup>

IN THE DESCRIPTIONS OF DIMMESDALE'S AND CHILLINGWORTH'S APARTMENTS, HAWTHORNE MAKES EXQUISITE AND DETAILED USE OF THE ARCHITECTURAL TECHNIQUE. BOTH CHARACTERS LIVE IN THE SAME HOUSE, A "VENERABLE STRUCTURE," STANDING BESIDE A GRAVEYARD, "SO WELL ADAPTED TO CALL UP SERIOUS REFLECTIONS, SUITED TO THEIR RESPECTIVE EMPLOYMENTS, IN BOTH MINISTER AND MAN OF PHYSIC." THE INSEPARABILITY OF THE TWO MEN IS ACCENTED BY THE FACILITY WITH WHICH ONE CAN ENTER THE OTHER'S ROOMS. AND DIMMESDALE'S APARTMENT, LIKE THE APARTMENTS OF OTHER HAWTHORNE ISOLATES, SUITS ITS INHABITANT, FOR THE MINISTER'S ROOMS ARE PROVIDED WITH HEAVY CURTAINS WHICH EXCLUDE THE SUN. HAWTHORNE SUBTLY CHARACTERIZES DIMMESDALE AND HIS FATE BY THE CLEVER USE OF INTERIOR DECORATION. THE MINISTER, THE FATHER OF A CHILD BY ANOTHER MAN'S WIFE, INHABITS A ROOM WHOSE WALLS ARE "HUNG ROUND WITH TAPESTRY, SAID TO BE FROM THE GOBELIN LOOMS, AND AT ALL EVENTS, REPRESENTING THE SCRIPTURAL STORY OF DAVID AND BATHSHEBA, AND NATHAN THE PROPHET,..."<sup>40</sup>

FINALLY, WE SHOULD NOTICE HAWTHORNE'S IMPORTANT USE OF ONE OTHER PIECE OF ARCHITECTURE: THE SCAFFOLD OR TOWN PILLORY. IN A SENSE, THE PLOT OF THE SCARLET LETTER REVOLVES AROUND THIS PLATFORM. IT IS HERE THAT HESTER IS HUMILIATED AT THE BEGINNING OF THE BOOK AND DIMMESDALE STEEPS HIMSELF IN THE REAL SIN OF THE STORY BY NOT ADMITTING HIS GUILT. AND IT IS TO THIS PLATFORM THAT DIMMESDALE STEALS IN THE NIGHT TO MAKE A VAIN ATTEMPT AT EXPIATION. AND IT IS ON THE SCAFFOLD,

AT THE END OF THE BOOK, THAT THE CLIMACTIC SCENE OF ADMISSION OF GUILT AND THE DEFEAT OF THE DEVIL TAKES PLACE.

ONE NEED READ NO FURTHER THAN THE FIRST PAGE OF HAWTHORNE'S THE HOUSE OF THE SEVEN GABLES TO REALIZE THAT THIS NOVEL IS GOING TO BE THE CUMULATIVE CLIMAX, TO THIS POINT IN HIS CAREER, OF OUR AUTHOR'S USE OF LITERARY ARCHITECTURE. PRACTICALLY ALL THE ELEMENTS, SMALL AND LARGE, ALREADY MENTIONED AS COMPONENTS OF THIS TECHNIQUE, ARE USED BY HAWTHORNE IN THIS NOVEL. THE HOUSE IN THIS NOVEL EMBODIES WITHOUT A DOUBT, THE MOST INGENIOUS, LARGEST, AND MOST BEAUTIFUL USE OF THIS TECHNIQUE THUS FAR IN HIS WORKS. "HALF-WAY DOWN A BY-STREET OF ONE OF OUR NEW ENGLAND TOWNS, STANDS A RUSTY WOODEN HOUSE, WITH SEVEN ACUTELY PEAKED GABLES, FACING TOWARDS VARIOUS POINTS ON THE COMPASS, AND A HUGE CLUSTERED CHIMNEY IN THE MIDST....THE ASPECT OF THE VENERABLE EDIFICE HAS ALWAYS AFFECTED ME LIKE A HUMAN COUNTENANCE, BEARING THE TRACES NOT MERELY OF OUTWARD STORM AND SUNSHINE, BUT EXPRESSIVE, ALSO, OF THE LONG LAPSE OF MORTAL LIFE, AND ACCOMPANYING VICISSITUDES THAT HAVE PASSED WITHIN."<sup>41</sup>

THE HOUSE ITSELF, BUILT ON THE LAND ONCE OCCUPIED BY MAULE'S COTTAGE, SYMBOLIZES THE PYNCHION FAMILY WHOSE FORTUNE WAS BUILT BY THE EXPLOITATION OF OTHERS. THE RISE, GRADUAL DECREPITATION, AND FALL OF THIS MANSION PARALLEL THE HISTORY OF THE OPPRESSIVE PYNCHION DYNASTY. THE HUMAN FACE OF THE HOUSE, WORN BY THE PASSAGE OF TIME, IS SYMBOLIC OF THE LAST GENERATION OF THE PYNCHIONS AS SEEN IN HEPTZIBAH AND CLIFFORD. AND THE SHOP WHICH IS OPENED IN THE OLD HOUSE IS THE BEGINNING FISSURE IN A SERIES OF CRACKS WHICH ARE ULTIMATELY TO PERVADE THE HOUSE WITH LIGHT AND THUS DESTROY IT AND THE

### PYNCHON FAMILY.

THE HOUSE ALSO PROVIDES A VANTAGE POINT FOR SOME OF THE CHARACTERS TO SEE THE ERROR OF THEIR WAYS. THE DESCRIPTION OF THE "VEGETATIVE" AND "CONSERVATIVE" CLIFFORD, PEERING THROUGH THE LARGE "ARCHED WINDOW" INTO THE DYNAMIC AND PROGRESSIVE STREET, "YEARNING TO RENEW THE BROKEN LINKS OF BROTHERHOOD WITH HIS KIND," IS ONE OF HAWTHORNE'S BEST USES OF ISOLATING ARCHITECTURE.<sup>42</sup> AND THE SYMBOLIC FLIGHT OF THE TWO OLD PYNCHONS FROM THEIR HOME, BEGINNING A BREAK BETWEEN FAMILY AND HOUSE, COMES TO A CLIMAX WHEN, AT THE END OF THE NOVEL, THE "INVIGORATED" OLD GENERATION OF PYNCHONS, WITH THE NEW GENERATION OF MAULES, VACATES THE OLD HOUSE FOREVER.<sup>43</sup>

FINALLY, IN OUR SURVEY, I WISH TO INDICATE THE USE OF THE ARCHITECTURAL TECHNIQUE IN THE LAST WORK PUBLISHED BEFORE THE MARBLE FAUN, THE BLITHEDALE ROMANCE. ALTHOUGH, WHEN COMPARED WITH THE SCARLET LETTER AND THE HOUSE OF THE SEVEN GABLES, WE FIND A RELATIVELY SMALLER USE OF THE ARCHITECTURAL TECHNIQUE IN THIS NOVEL, IT IS, NEVERTHELESS, PRESENT.

MILES COVERDALE, THE INSULATED NARRATOR OF OUR STORY, IS CONSTANTLY PICTURED AS A MAN OBSERVING LIFE FROM THE OUTSIDE AND NEVER REALLY PARTICIPATING IN ITS ACTION HIMSELF. AT THE OPENING OF THE NOVEL, WE FIND COVERDALE RETURNING FROM THE THEATER AND, THROUGHOUT THE STORY, WE FIND HIM A SPECTATOR TYPE OF CHARACTER. HE IS, INDEED, AN ISOLATO AS IS EVIDENCED BY HIS PREFERENCE FOR SUCH PLACES AS HIS BACHELOR QUARTERS OR HIS "HERMITAGE." TURNING TO THE MIDDLE OF THE NOVEL, THEN, WE FIND COVERDALE PEERING THROUGH

THE WINDOW OF HIS BACHELOR APARTMENT AT A SCENE WHICH HE HIMSELF LIKENS TO THE THEATER. FOR, AFTER WITNESSING FROM HIS WINDOW, A SERIES OF SCENES IN THE BOARDING HOUSE ACROSS THE STREET, COVERDALE MAKES THIS COMMENT: "THERE NOW NEEDED ONLY HOLLINGSWORTH AND OLD MOODIE TO COMPLETE THE KNOT OF CHARACTERS, WHOM A REAL INTRICACY OF EVENTS, GREATLY ASSISTED BY MY METHOD OF INSULATING THEM FROM OTHER RELATIONS, HAD KEPT SO LONG UPON MY MENTAL STAGE, AS ACTORS IN A DRAMA." AFTER DEPICTING COVERDALE'S SIGHT OF THESE SCENES FROM REAL-LIFE DRAMA, HAWTHORNE SUBTLY HAS THE NARRATOR CONTINUE HIS STAGE METAPHOR BY THE DESCRIPTION OF THE ARCHITECTURAL SETTING ACROSS THE STREET. THE GLITTERING STAGE OF THE OPPOSITE APARTMENT IN WHICH THE DRAMA HAS BEEN TAKING PLACE IS SOON ENVELOPED IN DARKNESS AND A CURTAIN IS DRAWN ACROSS THE PROSCENIUM, ZENOBIA'S WINDOW.<sup>44</sup>

THUS, HAVING ESTABLISHED THE EXTENSIVE AND CONSISTENT USE OF THE ARCHITECTURAL TECHNIQUE AND, THOUGH SOMEWHAT SKETCHILY, DEMONSTRATED ITS VARIOUS FORMS AND PURPOSES, WE NOW TURN TO THE CENTRAL SUBJECT OF THIS STUDY: THE MODIFICATION OF THE CRITICISM OF THE MARBLE FAUN BY THE EXAMINATION OF THIS NOVEL IN THE LIGHT OF THE TECHNIQUE IN QUESTION.



## CHAPTER IV

THE MARBLE FAUN IS NOT ONLY A ROMANCE OF CONSIDERABLE LENGTH BUT IT IS ALSO AN EXTREMELY COMPLEX AND INTRICATE WORK OF ART. HAWTHORNE'S INTENTION SEEMS TO BE TO PRESENT EVERY MAJOR THEME AND TO CONFRONT EVERY IMPORTANT PROBLEM WITH WHICH HE HAD DEALT IN HIS EARLIER WORKS. IT SEEMS TO HAVE BEEN HIS PURPOSE, ALSO, TO MAKE HIS PRESENTATION ON A LARGER AND MORE MAGNIFICENT SCALE THAN HE HAD ATTEMPTED BEFORE. AS ONE CRITIC OF THE MARBLE FAUN STATES: "YET WITH ALL ITS DEFECTS, THE BOOK DESERVES A SYMPATHETIC REREADING, SINCE ITS COMPLEX FRAMEWORK EMBRACES HAWTHORNE'S FULLEST EXPLORATIONS OF MORALITY AND ART. INDEED, ITS SHORTCOMINGS RESULT MAINLY FROM THE GRANDEUR OF HIS AIM. NEVER BEFORE HAD HE TRIED TO ACHIEVE SO MUCH IN HIS MEDIUM;...IN THE HOUSE OF THE SEVEN GABLES HAWTHORNE INVOLVED THE INDIVIDUAL WITH HIS IMMEDIATE CULTURAL AND FAMILIAL ANCESTRY; HERE [IN THE MARBLE FAUN] HE PLUNGES THE INNOCENT INTO ALL TIMES, CONFRONTS HIM WITH THE TOTALITY OF THE PAST AND WITH THE VERY 'MODEL,' THE PROTOTYPE OF EVIL."<sup>1</sup> IT IS EVIDENT THEN, THAT ANY APPROACH TO A ROMANCE WITH THE SCOPE AND MAGNITUDE OF THE MARBLE FAUN SHOULD BE ONE OF CAUTION AND PRUDENCE.

THE ANALYTICAL UNRAVELING OF THE INTRICATELY WOVEN THREADS OF A WORK BY HAWTHORNE, AS WE HAVE MENTIONED, IS AT BEST DIFFICULT, IF NOT AT TIMES IMPOSSIBLE, AND IN THE CASE OF HIS LAST COMPLETED NOVEL, THE DIFFICULTIES OF INTERPRETATION, DISCERNMENT OF STRUCTURE, AND DELINEATION OF PHILOSOPHY ARE PARTICULARLY EVIDENT. AS ONE CRITIC WHO MADE AN ATTEMPT AT DISCERNING THE STRUCTURE OF



THE MARBLE FAUN ATTESTS: "THE DESIGN OF THE MARBLE FAUN IS NOT OBVIOUS, TO BE SURE, FOR THE NOVEL IS A COMPLETED EDIFICE, NOT MERELY THE BLUEPRINT OF ONE."<sup>2</sup>

FOR MANY YEARS, READERS OF THE MARBLE FAUN HAVE ATTEMPTED TO ASSIGN IT A STRUCTURE WITH LITTLE OR NO SUCCESS. A SHORT REVIEW OF SOME OF THE MORE IMPORTANT RECENT EFFORTS OF THIS NATURE MAY BRING THE PROBLEM INTO BETTER FOCUS. IN 1941, D. WAPLES, IN AN ARTICLE IN AMERICAN LITERATURE, ATTEMPTED TO SEE THE NOVEL IN A PSYCHOLOGICAL FRAME OF REFERENCE. SHE CLAIMED THAT "FIVE IDEAS WHICH INTERESTED FREUD" ARE TO BE FOUND IN THE MARBLE FAUN AND COMPOSE THE FIVE LEVELS OF STRUCTURE INHERENT IN THE NOVEL. IN 1944, L. SCHUBERT COMMENTED IN HIS STUDY, HAWTHORNE, THE ARTIST: "THE LESS SAID ABOUT THE STRUCTURE OF THE MARBLE FAUN THE BETTER! IT IS NOT A WELL ORGANIZED NOVEL. IT IS BALANCED ONLY ARBITRARILY: ...THE WHOLE STORY CAN BE THOUGHT OF AS HAVING THREE PARTS, HOWEVER UNEQUAL IN LENGTH." MR. SCHUBERT'S BASIS FOR DIVISION IS THE AMOUNT OF ATTENTION PAID TO CERTAIN CHARACTERS IN THE VARIOUS SECTIONS OF THE BOOK. IN 1955, R. VON ABELE SAW THE MARBLE FAUN AS "TWO NOVELS IMPERFECTLY INTERFUSED." MR. VON ABELE'S BASIS FOR HIS VIEW OF THE NOVEL IS WHAT HE CALLS "ANNOUNCED AND IMPLICIT THEMES." IN 1956, M. BROWN ARRIVED AT A RATHER CONFUSING DISCERNMENT OF STRUCTURE. SHE CLAIMED THAT THE NOVEL BREAKS INTO FOUR PARALLEL PARTS, EACH CONTAINING THE TRANSFORMATION OF A CHARACTER, WITH A CONCLUDING SECTION OF RESOLUTION, ALL BREAKING INTO EIGHT DISTINCT STATES. FINALLY, R. MALE, IN HIS STUDY, HAWTHORNE'S TRAGIC VISION, WRITTEN IN 1957, STATES THAT THE NOVEL IS STRUCTURED IN PARTS OF SEVEN CHAPTERS EACH.

HIS EVIDENCE FOR THESE DIVISIONS IS "THE MYSTIC NUMBER SEVEN WHICH RECEIVES MUCH ATTENTION IN THE BOOK." WE CAN SEE, THEN, THAT THE STRUCTURE OF THIS NOVEL IS AN ENIGMA. AND CONSIDERING THE FACT THAT THE "CHIEF INTEREST OF THE MARBLE FAUN FOR THE MODERN READER PROBABLY DERIVES FROM ITS INTRICATE TISSUE OF SYMBOLISM,..." WE MUST, IN OUR EXAMINATION, KEEP THE ABOVE MENTIONED DIFFICULTY IN MIND.<sup>3</sup>

IN LIGHT OF THE FACT THAT THE MARBLE FAUN, WITH ITS AMBITIOUS EMBODIMENT AND BEAUTIFUL PERCEPTION OF THE CHARACTER OF ROME, ABOUNDS IN EXAMPLES OF THE TECHNIQUE IN QUESTION, I HOPE TO APPROACH OUR EXAMINATION WITH AS MUCH CLARITY AND WITH AS LITTLE DISTORTION AS IS POSSIBLE. THIS HOPE, HOWEVER, POSES A PROBLEM, ONE WHICH, OF COURSE, IS CAUSED BY THE ABUNDANCE OF ARCHITECTURAL DESCRIPTION. ONLY TWELVE OUT OF FIFTY OF THE CHAPTERS IN THIS ROMANCE TAKE PLACE OUTSIDE THE ARCHITECTURAL ENVIRONS OF ROME, AND EVEN SOME OF THESE TWELVE CHAPTERS CONTAIN CONSIDERABLE ARCHITECTURAL DESCRIPTION. THE TASK, THEREFORE, OF DEMONSTRATING THE CLOSE RELATIONSHIP BETWEEN THE ARCHITECTURAL SETTING OF THE NOVEL AND THE PLOT, THEMES, MOTIFS, AND CHARACTERS OF THIS WORK IS, IF NOTHING ELSE, ONE OF ORGANIZING A VAST AMOUNT OF MATERIAL INTO A FORM THAT IS EASY TO PERCEIVE. SUCH AN ORGANIZATIONAL ATTEMPT, HOWEVER, AT A STATIC AND PERCEPTIBLE ARRANGEMENT OF AN ORGANIC AND DYNAMIC WORK RUNS THE RISK OF LITERARY DISMEMBERMENT AND A RESULTANT DESTRUCTION OF ALL ARTISTIC EFFECT. TO FREEZE THE CONSTANTLY MOVING AND INTERMINGLED ELEMENTS OF THE MARBLE FAUN WOULD BE TO DESTROY THE ARTISTIC FUSION OF THESE ELEMENTS. HENCE, IN AN EFFORT TO IMPOSE AS FEW INHIBITING RESTRICTIONS ON OUR EXAMINATION

OF THE ARCHITECTURAL ASPECT OF THE MARBLE FAUN, OUR PROCEDURE WILL BE THIS: FIRST WE WILL CONSIDER THE GENERAL ROLE THAT THE ARCHITECTURE PLAYS IN THE ROMANCE; AND SECOND, EXAMINE SOME OF THE INDIVIDUAL USES OF ARCHITECTURE. MORE SPECIFICALLY, WE WILL CONSIDER HAWTHORNE'S USE OF ROME AND ITS BUILDINGS IN RELATION TO THE LARGER INTENTIONS OF THE WORK AND THEN EXAMINE SOME OF THE INDIVIDUAL STRUCTURES UTILIZED IN THE NARRATIVE, PAUSING MOMENTARILY TO NOTICE THE REPRISÉ SCENES WHICH DEPICT THE NATURE OF ROME IN GENERAL. WITH THESE THOUGHTS IN MIND, WE BEGIN OUR EXAMINATION OF THE ARCHITECTURAL SETTING OF THE NOVEL.

WHEN HAWTHORNE FIRST ARRIVED IN ROME, THE WEATHER WAS COLD AND DAMP. SUFFERING GREATLY FROM THE COLD, HE "FOUND LITTLE CHARM IN THE CLIMATE AND DURING THE WEEKS OF WINTER THAT FOLLOWED HIS ARRIVAL IN ROME HE SAT SHIVERING BY HIS FIRE, AND WONDERING WHY HE HAD COME TO SUCH A LAND OF MISERY." CONSEQUENTLY, NOT BEING ON THE WHOLE "IN THE BEST MOOD FOR ENJOYING THE PLACE AND ITS RESOURCES," HAWTHORNE SAW LITTLE IN THE CITY TO RECOMMEND IT. AT ONE POINT, IN FACT, THE GREAT DISCOMFORT AND DEPRESSION WHICH HE SEEMS TO HAVE SUFFERED, PROMPTED HIM TO WRITE HIS PUBLISHER: "I BITTERLY DETEST ROME, AND SHALL REJOICE TO BID IT FAREWELL FOREVER; AND I FULLY ACQUIESCE IN ALL THE MISCHIEF AND RUIN THAT HAS HAPPENED TO IT, FROM NERO'S CONFLAGRATION DOWNWARD. IN FACT, I WISH THE VERY SITE HAD BEEN OBLITERATED BEFORE I EVER SAW IT."<sup>4</sup>

AS THE WEATHER IMPROVED, HOWEVER, AND HIS SPIRITS BEGAN TO RISE, HAWTHORNE GRADUALLY SAW ROME IN A DIFFERENT LIGHT. THAT HE DID, IN FACT, BEGIN TO ENJOY HIS SURROUNDINGS IS PROVED IN LARGE PART BY

THE MARBLE FAUN ITSELF, FOR HE COULD NEVER HAVE WRITTEN THIS ROMANCE WITHOUT HAVING SPENT "MANY HOURS OF EXQUISITE APPRECIATION" OF THE SIGHTS AROUND HIM.<sup>5</sup> HE BEGAN TO RECORD THESE SIGHTS IN HIS JOURNALS, WHICH ARE MAINLY COMPOSED OF PICTORIAL DESCRIPTIONS AND COMMENTS ON THE REGULAR SIGHTS AND TOURIST ATTRACTIONS OF THE CITY. A PERUSAL OF HAWTHORNE'S ROMAN JOURNALS, HOWEVER, WILL REVEAL A NUMBER OF INTERESTING THINGS PERTINENT TO THE STUDY OF THE MARBLE FAUN.<sup>6</sup>

FIRST, ALMOST ALL OF THE SCENES AND BUILDINGS USED IN THIS ROMANCE ARE DESCRIBED, TO ONE DEGREE OR ANOTHER, IN THESE NOTEBOOKS. MOST OF THE SIGHTS DESCRIBED ARE, INDEED, THE REGULAR TOURIST ATTRACTIONS OF ROME, A FACT WHICH EXPLAINS IN LARGE PART THE GREAT INTEREST FOR A LONG PERIOD OF TIME IN THE MARBLE FAUN AS A TOURIST GUIDEBOOK TO THE ETERNAL CITY. A COMPARISON, HOWEVER, OF HAWTHORNE'S NOTEBOOK DESCRIPTIONS AND THEIR CORRESPONDING USES IN THE NOVEL WILL REVEAL THAT IN THE TRANSFERENCE FROM JOURNAL TO ROMANCE THESE DESCRIPTIONS UNDERWENT CONSIDERABLE CHANGE. THE SITUATIONS CHOSEN FOR SCENES IN THE MARBLE FAUN WERE NOT MERE TRANSPOSITION FROM NOTEBOOK TO NOVEL, FOR MANY CHANGES WERE WROUGHT BY HAWTHORNE IN THE WAY OF ADDITIONS, DELETIONS, AND ARRANGEMENTS. THE SECOND ELEMENT OF INTEREST TO BE CULLED FROM A READING OF THE ROMAN JOURNALS IS HAWTHORNE'S IMPATIENCE WITH THE NUMBER OF THINGS TO BE SEEN IN ROME. THE FACT THAT THERE WAS SO MUCH TO SEE APPEARED TO IRRITATE AND DEPRESS HIM. ANOTHER ELEMENT OF INTEREST, A MOST IMPORTANT ONE FOR OUR PURPOSES, WAS HAWTHORNE'S AMBIVALENT ATTITUDE TOWARD HIS ROMAN ENVIRONS. MANY TIMES IN THESE NOTEBOOKS HE EXPRESSES HIS IMPATIENCE WITH THE IMPERFECTION [I.E. THE IMPERFECT STATE OF PRESERVATION] OF THE

ART-WORK ABOUNDING IN ROME; AND YET HIS PROFOUND ADMIRATION FOR THESE RUINS IS CONSTANTLY REFLECTED IN HIS JOURNAL COMMENTARY.<sup>7</sup>

THIS AMBIVALENT ATTITUDE IS QUITE STRIKING TO THE READER OF HAWTHORNE'S ROMAN JOURNALS, AND IT IS THIS ATTITUDE, I THINK, WHICH GIVES US OUR GREATEST CLUE AS TO WHY HAWTHORNE CHOSE ROME AS THE SCENE FOR HIS LAST ROMANCE. FOR HAWTHORNE SAW, WITH HIS OBSERVATIONS OF BOTH BEAUTY AND UGLINESS, THE OLD AND THE NEW, THAT ROME WAS INDEED "THE CONSUMMATE CREATION OF HUMANITY AND TIME," POSSESSING BOTH "HORROR AND FASCINATION OF COMPLEXITY."<sup>8</sup> HAWTHORNE SAW ROME AS THE ESSENCE OF THE PARADOX OF HUMAN LIFE, POSING ALL THE UNANSWERABLE QUESTIONS OF HUMAN EXISTENCE WHICH HE HAD BEEN TRYING TO ANSWER IN ALL HIS PREVIOUS WRITINGS. IT IS NOT SURPRISING, THEN, THAT THE MARBLE FAUN, SET IN SUCH A BACKGROUND, IS THE MOST DIFFICULT OF ALL OF HAWTHORNE'S WORKS TO INTERPRET AND UNRAVEL. ROME, INDEED, BECAME FOR HAWTHORNE "THE CITY OF ALL TIME AND OF ALL THE WORLD:" "AT ONCE THE PARADISE, THE GRAVE, THE CITY, AND THE WILDERNESS."<sup>9</sup>

IT IS NO ACCIDENT, THEN, THAT THE SCENE IS ROME, "MASSIVE AND DEAD, REPOSITORY IN A SENSE OF THE WHOLE WESTERN TRADITION," AND YET SIMULTANEOUSLY THE SYMBOL OF ALL OF MAN'S ASPIRATIONS AND HOPES. ROME, THE "CITY OF CITIES," THE "CHAOTIC JUNKYARD OF CIVILIZATION," IS BOTH "CULTURE AND CORRUPTION," DEATH AND LIFE.<sup>10</sup> THE ETERNAL CITY IS INDEED SYMBOLIC OF THE ESSENTIAL PARADOX OF MAN'S EXISTENCE; AND ONCE AGAIN "HAWTHORNE MAKES HIS SETTING WORK FOR HIM." ROME IS "CIVILIZATION RESTING ON THE RUINS OF A CIVILIZATION," AND WHAT BETTER PLACE - ALL THOSE STATELY SIGHTS UPON WHICH THE STORY OF THE MARBLE FAUN ENACTS ITSELF - FOR HAWTHORNE TO PROMULGATE THE POINT

OF VIEW THAT "GUILT AND RIGHTEOUSNESS ARE MOST TELLINGLY IMPUTED TO US THROUGH HISTORY."? THE SETTING IN ROME ENABLED HAWTHORNE TO GRATIFY HIS PASSION FOR GREAT ART AS WELL AS FOR THE RESPLENDENT ARCHITECTURAL RUINS CONNOTING MAN'S MORTALITY AND HIS BRIEF AND QUESTIONABLE PROGRESS THROUGH THE ENDLESS EXPANSE OF TIME. AS ONE CRITIC STATES: "HAWTHORNE'S DEEP FEELING FOR PLACE WAS CLOSELY LINKED WITH HIS TIME CONSCIOUSNESS;...NO OTHER WRITER [AMERICAN] WAS SO POSSESSED AS HE BY THE SENSE OF THE PAST. HALF HIS TALES MIGHT BE SUBTITLED, AS TWO OF THEM WERE, 'A PICTURE FROM THE PAST' AND 'AN IMAGINARY RETROSPECT.'...HE COULD EMBARK UPON A JOURNEY IN TIME."<sup>12</sup> AND HAWTHORNE, FOR WHOM EXISTENCE WAS "FORMED OF THE PERPETUAL SWALLOWING UP OF WHAT HAD JUST BEEN LIVED," USED THE CONCEPT OF TIMELESSNESS AS REVEALED BY THE EPOCHAL UNFOLDING OF THE MANY AGES PRESENT IN ROME, AS THE OVERRIDING THEMATIC DEVICE FOR HIS LAST ROMANCE.<sup>13</sup> ONE NEED GO NO FURTHER THAN THE FIRST PAGE OF THIS NOVEL TO SEE HAWTHORNE'S USE OF ROME, AS REPRESENTED BY ITS ARCHITECTURE, TO SET THE THEMATIC TONE OF THE MARBLE FAUN. HERE IS THE MOST MAGNIFICENT OF ALL OF HAWTHORNE'S EPOCHAL UNFOLDINGS. THE AUTHOR OBSERVES FROM THE VANTAGE POINT OF THE CAPITOL:

FROM ONE OF THE WINDOWS OF THIS SALOON, WE MAY SEE A FLIGHT OF BROAD STAIRS, DESCENDING ALONGSIDE THE ANTIQUE AND MASSIVE FOUNDATION OF THE CAPITOL, TOWARDS THE BATTERED TRIUMPHAL ARCH OF SEPTIMUS SEVERUS RIGHT BELOW. FARTHER ON, THE EYE SKIRTS ALONG THE EDGE OF THE DESOLATE FORUM...PASSING OVER A SHAPELESS CONFUSION OF MODERN EDIFICES, PILED RUDELY UP WITH ANCIENT BRICK AND STONE, AND OVER THE DOMES OF CHRISTIAN CHURCHES, BUILT ON THE OLD PAVEMENTS OF HEATHEN TEMPLES, AND SUPPORTED BY THE VERY PILLARS



THAT ONCE UPHELD THEM. AT A DISTANCE BEYOND —  
YET BUT A LITTLE WAY, CONSIDERING HOW MUCH  
HISTORY IS HEAPED INTO THE INTERVENING SPACE —  
RISES THE GREAT SWEEP OF THE COLISEUM, WITH  
THE BLUE SKY BRIGHTENING THROUGH ITS UPPER  
TIER OF ARCHES. FAR OFF, THE VIEW IS SHUT  
IN BY THE ALBAN MOUNTAINS, LOOKING JUST THE  
SAME, AMID ALL THIS DECAY AND CHANGE, AS  
WHEN ROMULUS GAZED THITHERWARD OVER HIS HALF-  
FINISHED WALL.

WE GLANCE HASTILY AT THESE THINGS, — AT THIS  
BRIGHT SKY, AND THOSE BLUE DISTANT MOUNTAINS,  
AND AT THE RUINS, ETRUSCAN, ROMAN, CHRISTIAN,  
VENERABLE WITH A THREEFOLD ANTIQUITY, . . . IN  
THE HOPE OF PUTTING THE READER INTO THAT  
STATE OF FEELING WHICH IS EXPERIENCED  
OFTENEST AT ROME. IT IS A VAGUE SENSE OF  
PONDEROUS REMEMBRANCES; A PERCEPTION OF SUCH  
WEIGHT AND DENSITY IN A BY-GONE LIFE OF WHICH  
THIS SPOT WAS THE CENTER, THAT THE PRESENT  
MOMENT IS PRESSED DOWN AND CROWDED OUT, AND  
OUR INDIVIDUAL AFFAIRS AND INTERESTS ARE BUT  
HALF AS REAL HERE AS ELSEWHERE. VIEWED  
THROUGH THIS MEDIUM, OUR NARRATIVE INTO WHICH  
ARE WOVEN SOME AIRY AND UNSUBSTANTIAL THREADS,  
INTERMIXED WITH OTHERS, TWISTED OUT OF THE  
COMMONEST STUFF OF HUMAN EXISTENCE — MAY NOT  
SEEM WIDELY DIFFERENT FROM THE TEXTURE OF ALL  
OUR LIVES. SIDE BY SIDE WITH THE MASSIVENESS  
OF THE ROMAN PAST, ALL MATTERS THAT WE HANDLE  
OR DREAM OF NOWADAYS LOOK EVANESCENT AND  
VISIONARY ALIKE.<sup>14</sup>

I HAVE QUOTED THIS OPENING PASSAGE FROM THE MARBLE FAUN AT LENGTH  
BECAUSE IT IS HERE THAT WE FIND SO MANY OF THE ANSWERS TO THE  
INTERPRETIVE AND CRITICAL QUESTIONS ABOUT THE NOVEL. THIS  
PASSAGE, FURTHERMORE, IS EVIDENCE OF THE FACT THAT THE LARGE MASS  
OF SCENIC MATERIAL IN THIS ROMANCE PROMISES TO BE THE VERY SUBJECT  
WITH WHICH WE ARE CONCERNED: ARCHITECTURE.

ANY PERSON WHO READS THIS OPENING PASSAGE AND CONTENTS THAT  
MOST OF IT IS DISPENSABLE PICTORIAL DETAIL OR A GUIDEBOOK DESCRIPTION



OF ROME, EITHER CANNOT READ OR IS, I AM AFRAID, AN INSENSITIVE FOOL.

IN THIS PASSAGE HAWTHORNE EXPLICITLY STATES HIS INTENTIONS AND REASONS FOR USING ROME AS HIS SETTING. IN THIS INITIAL DESCRIPTION OF ROME, WHICH IS IN LARGE PART AN AGGREGATE ARCHITECTURAL SYMBOL, WE HAVE EXAMPLES OF ALMOST EVERY USE THAT IS TO BE MADE OF ARCHITECTURE IN THIS NOVEL. LET US FIRST NOTE HOW THE DESCRIPTION BEARS A CLOSE RELATIONSHIP TO THE THEMES AND PHILOSOPHIES WHICH HAWTHORNE WISHES TO CONVEY AND HOW THIS DESCRIPTION ESTABLISHES THE MOOD, ATMOSPHERE, AND CENTRAL DEVICE FOR THE PLOT AND CHARACTERS OF THE ROMANCE.

THE MASTER THEMATIC DEVICE, THE EPOCHAL UNFOLDING OF CONFLICTING AND YET CONNECTED AGES, "ETRUSCAN, ROMAN, CHRISTIAN," AND "MODERN," PROVIDES THE BASIS FOR ALL OF THE OTHER SMALLER THEMES AND MOTIFS. FOR HERE HAWTHORNE MAKES CLEAR THE PARADOX OF MAN IN TIME; THE GULFS BETWEEN THE VARIOUS AGES AND YET THEIR INSEPARABILITY. HAWTHORNE SPEAKS OF THE CHASMS OF "INTERVENING SPACE" AMONG THE AGES AND THEIR CONNECTIONS MADE UP OF "PONDEROUS REMEMBRANCES." HAWTHORNE SPEAKS OF THE RUDENESS OF THE NEW BEING BUILT ON THE OLD. HAWTHORNE GIVES THE IMPRESSION OF COMPLEXITY AND CONFUSION AND ALSO THE SIMPLICITY OF IT ALL. HE EVOKES THE FEELING OF THE FUTILITY AND SMALLNESS OF MAN IN HISTORY AND YET HIS EVER-PRESENT HOPE AND STRIVING. HE REMINDS US OF THE REALITY OF EXISTENCE AND YET THE UNREALITY OF IT ALL. IN SUM, HE EXPRESSES HIS BASIC ATTITUDES AND THOUGHTS ABOUT MAN AND CIVILIZATION IN THIS DESCRIPTION. TO BE SURE, HAWTHORNE WILL ELUCIDATE THESE THOUGHTS WITH FURTHER REPEATED DESCRIPTIONS IN THE ROMANCE, WHICH WE SHALL TAKE COGNIZANCE OF IN OUR DETAILED EXAMINATION OF THE NOVEL.

THIS OPENING DESCRIPTION FURTHERMORE GIVES THE READER SOME

INSIGHT INTO THE MOTIFS AND SYMBOLS TO BE USED TIME AND TIME AGAIN IN THE ROMANCE TO SUPPORT THESE THOUGHTS AND THEMES. THE SUNLIGHT ON THE TOP OF THE COLISEUM AND THE SHADOWS PRESENT IN THE RUINS OF ROME GIVE THE READER A HINT AT THE MOTIFS OF LIGHT AND DARK, HEIGHT AND DEPTH, TRUTH AND ERROR. THE UNCHANGING RURAL NATURALNESS OF THE MOUNTAINS CONTRASTED WITH THE DECAY OF URBAN ROME SYMBOLIZES THE MATURITY, SUBTLETY, AND SIN OF COSMOPOLITAN CIVILIZATION WHEN COMPARED WITH THE NAÏVETE, SIMPLICITY, AND TEMPTING INNOCENCE OF SYLVAN OR ARCADIAN LIFE.

THIS DESCRIPTION ALSO GIVES US CLUES TO THE CHARACTERS AND STRUCTURE OF THE ROMANCE. FOR ROME IS THE CENTER OF TIME AND HISTORY AND SO THE PLOT BEGINS IN A CENTRAL PLACE IN ROME, WITH EACH CHARACTER EQUIVALENT TO AN AGE UNFOLDED: THE MYSTERY OF DONATELLO IS THE MYSTERY OF THE ETRUSCAN CIVILIZATION. HIS INNOCENCE AND NAÏVETE AT THE BEGINNING OF THE PLOT IS SOMEWHAT THE SAME AS THE NATURALNESS OF THE ALBAN MOUNTAINS. THE PROBLEMS OF MIRIAM, BORN OF SOME PAST EVENT, ARE SYMBOLIZED IN THE PAST SINS OF ROME. THE PURITY OF HILDA IS SEEN IN THE ELEVATED DOMES OF CHRISTIAN CHURCHES, AND THE CONFUSION OF KENYON IS SOMEWHAT SYMBOLIZED IN THE "CONFUSION" OF MODERN EDIFICES. ALL OF THESE CHARACTERS UNDERGO A TRANSFORMATION WHICH HAS TAKEN PLACE IN HISTORY. STARTING FROM A CENTRAL POINT IN THE ARCHITECTURAL ENVIRONS OF ROME, EACH CHARACTER SETS HIS OWN MOVEMENT PATTERN IN THE LABYRINTH CREATED BY THE BUILDINGS OF THE ETERNAL CITY, THEREBY CREATING THE ONLY VALID STRUCTURE [ IF ONE WISHES TO CALL IT THAT ]<sup>715</sup> OF THE ROMANCE. DONATELLO IS THE ONE CHARACTER WHO UNDERGOES THE GREATEST TRANSFORMATION (SYMBOLICALLY

THE RISE AND FALL OF MAN), AND ACCORDINGLY HE CREATES THE GREATEST VERTICAL MOVEMENT PATTERN IN THE PLOT, MOVING FROM A NEUTRAL POSITION IN THE ARCHITECTURE, THE CAPITOL, TO A LOW POINT, THE CATACOMBS, AND FROM THERE HIGH IN THE ARCHITECTURE, THE OWL TOWER, UNTIL AT THE END HE FALLS FROM HIS GREAT HEIGHT INTO THE DEEPEST RECESS IN THE SETTING, A DUNGEON. THE OTHER CHARACTERS, HOWEVER, ALL HAVING UNDERGONE SOME CHANGE, LEAVE THE ARCHITECTURAL LABYRINTH OF ROME. ONE CRITIC STATES THE EQUATION OF CHARACTER AND SETTING THIS WAY: "THE HISTORY OF ROME AND ITS ENVIRONS FOLLOWS THE SAME PATTERN [AS THE CHARACTERS]. THE FIRST STAGE WAS THE INNOCENT 'SYLVAN LIFE OF ETRURIA, WHEN ITALY WAS YET GUILTLESS OF ROME'; THE SECOND WAS THE SIN AND FALL OF ROME; THE THIRD, OF COURSE, WAS THE RISE OF CHRISTIANITY FROM THE LABYRINTHINE DEPTHS OF THE FALL."<sup>16</sup>

WE SHALL SEE, MOREOVER, THAT BEGINNING WITH THIS OPENING DESCRIPTION OF THE ARCHITECTURE OF ROME AND CONTINUING WITH SIMILAR DESCRIPTIONS OF GROUPS OF BUILDINGS AND INDIVIDUAL STRUCTURES THROUGHOUT THE WORK, HAWTHORNE MAKES USE OF ALL THE DEVICES, MOTIFS, AND TYPES OF ARCHITECTURE PREVIOUSLY MENTIONED IN THE LAST CHAPTER. THE DEVICES OF WINDOWS, DOORS, WATCH TOWERS, PAINTINGS, STATUES, AND ROOM INTERIORS ARE USED. THE MOTIFS OF HEAD AND HEART, LIGHT AND DARK, SURFACE BEAUTY AND INNER UGLINESS, OLD AND NEW, RECLAMATION OF NATURE, SIMPLE AND COMPLEX, AND THE "SEVEN" MOTIF ARE ALL SUPPORTED BY THE ARCHITECTURE. USES OF ARCHITECTURE FOR ISOLATION - CHARACTERIZATION, MYSTERIOUS AND AMBIGUOUS SETTING OR ATMOSPHERE, PLOT MOTIVATION, AND ACCENTUATION OF THEMES ARE CONSTANTLY PRESENT.

WE NOW TURN TO AN EXAMINATION OF SOME OF THE MAJOR STRUCTURES DESCRIBED AND USED IN THE MARBLE FAUN FOR A DEMONSTRATION OF HAWTHORNE'S CLIMACTIC USE OF LITERARY ARCHITECTURE.

LET US FIRST CONSIDER HAWTHORNE'S SYMBOLIC USE OF THE CATACOMBS OF "ST. CALIXTUS" WHERE THE BEAUTIFUL SCENE WHICH TAKES PLACE WITHIN THIS ACTUAL LABYRINTH OF ARCHITECTURE IS MOST SIGNIFICANT TO THE PLOT AND ACTION OF THE ROMANCE. THESE CATACOMBS, WITH HAWTHORNE'S EXQUISITE USE OF THE LIGHT AND DARK MOTIF, ARE ALSO AN EXAMPLE OF THE PROPHETIC USE OF ARCHITECTURE. FOR THE ACTION WHICH TAKES PLACE IN THIS "VAST TOMB" LIT ONLY BY TORCHLIGHT AND MADE UP OF A "HOPELESSLY INTERMINGLED" SERIES OF "INTRICATE PASSAGES," IN A SENSE SUMS UP THE PLOT AND CHARACTERS OF THE MARBLE FAUN. LET US THEN FOLLOW OUR CHARACTERS INTO "THE GREAT DARKNESS SPREAD ALL AROUND...LIKE THAT IMMENSER MYSTERY WHICH ENVELOPS OUR LITTLE LIFE" AND WHERE THERE IS "THE POSSIBILITY OF GOING ASTRAY IN THIS LABYRINTH OF DARKNESS."<sup>17</sup>

AS THE FOUR CHARACTERS DESCEND INTO THE GLOOMY RECESSES OF THE EARTH, THE LITTLE DAYLIGHT WHICH HAD PENETRATED THE DARKNESS NEAR THE SURFACE BECOMES EXTINCT, AND ARTIFICIAL LIGHT IS USED TO GUIDE THE WAY: "SOMETIMES THEIR GLOOMY PATH TENDED UPWARD, SO THAT, THROUGH A CREVICE, A LITTLE DAYLIGHT GLIMMERED DOWN UPON THEM, OR EVEN A STREAK OF SUNSHINE PEEPED INTO A BURIAL NICHE; THEN AGAIN THEY WENT DOWNWARD BY GRADUAL DESCENT, OR BY ABRUPT, RUDELY HEWN STEPS, INTO DEEPER AND DEEPER PASSAGES,...WHICH ONCE, NO DOUBT, HAD BEEN...LIGHTED WITH EVER-BURNING LAMPS AND TAPERS. ALL SUCH

ILLUMINATION...HOWEVER, HAD LONG BEEN EXTINGUISHED."<sup>18</sup>

WHEN THE CHARACTERS REACH THE LOWEST POINT IN THE LABYRINTH WE FIND THAT DONATELLO, "WHO FROM THE FIRST...HAD SHOWN LITTLE FANCY FOR THE EXPEDITION,"...AND WHO WISHED TO HASTEN INTO THE "BLESSED DAYLIGHT," WAS DRAWN INTO THIS EXCURSION BY MIRIAM "WHOSE ATTRACTIVE INFLUENCE ALONE HAD ENTICED HIM," "BE THE DARKNESS EVER SO DISMAL," INTO THAT REGION OF GLOOM AND MYSTERY.<sup>19</sup>

IN THIS ONE SCENE, THEN, HAWTHORNE REVEALS THE MAJOR PLOT OF THE NOVEL. FOR IT IS INDEED MIRIAM'S ATTRACTIVENESS WHICH CAUSES DONATELLO TO COMMIT MURDER AND FALL FROM A STATE OF SYLVAN INNOCENCE IN THE SUNLIGHT TO THE UNLIT DUNGEON SOMEWHERE IN THE DARK FOUNDATIONS OF ROME. CONSIDER ALSO THE DESCRIPTION OF THE SPECTRE OF THE CATACOMB AS COMPARED WITH DONATELLO'S STATE AFTER THE MURDER HAS BEEN COMMITTED: "IN TRUTH, THE SPECTRE OF THE CATACOMB MIGHT HAVE REPRESENTED THE LAST SURVIVOR OF THAT VANISHED RACE [THE SATYRS] HIDING HIMSELF IN SEPULCHRAL GLOOM, AND MOURNING OVER HIS LOST LIFE OF WOODS AND STREAMS."<sup>20</sup> IS THIS NOT EXACTLY THE WAY WE FIND DONATELLO LATER IN THE STORY? IT IS MIRIAM, WHOSE PERSON IS SURROUNDED BY "A CLOUD" OF AMBIGUOUS "MISTY SUBSTANCE" AND WHOSE PAST LIFE IS A MYSTERY, WHO GETS LOST AT THE BEGINNING OF THE NOVEL, AND IT IS MIRIAM'S PREDICAMENT WHICH PROMPTS THE OTHER CHARACTERS TO LOOK FOR HER AND THEREBY CAUSES THEIR LIVES TO BE "HOPELESSLY INTERMINGLED" WITH HERS.<sup>21</sup>

LET US ALSO CONSIDER THE FACT THAT THIS MYSTERIOUS AND DARK CATACOMB WITH ITS GOTHIC ATMOSPHERE AND WEIRD LEGEND ALMOST SEEMS TO MOTIVATE THE INCIDENTS WHICH TAKE PLACE WITHIN IT AND CERTAINLY



PROVIDES AN IDEAL ATMOSPHERE FOR THE EVENTS WHICH UNFOLD IN THESE CHAPTERS. FINALLY, LET US NOTICE THAT THE CHAPTER IN WHICH THESE CATACOMBS ARE DESCRIBED IS ENTITLED, "SUBTERRANEAN REMINISCENCES." FROM THIS TITLE WE GET OUR FIRST WARNING THAT WE MUST READ WITH EXTREME CARE, FOR WE NOTICE THAT THE EVENTS DEPICTED IN THIS CHAPTER HAVE ALREADY TAKEN PLACE BEFORE THE NOVEL BEGINS, THUS GIVING A DOUBLE MEANING TO "REMINISCENCES." THESE REMEMBERINGS ARE NOT ONLY REMINISCENT FROM THE POINT OF VIEW OF THE PLOT-TIME-SCHEME, BUT HAVE CONNOTATIONS OF LARGER MEANING, FOR: "THE RUINS OF AN EARLIER CIVILIZATION IN ROME ARE BURIED IN DARKNESS BOTH LITERAL AND FIGURATIVE," AND THE "CATACOMBS WHERE THE PAST IS ENCOUNTERED ARE DARK," ESTABLISHING A PARALLEL BETWEEN HISTORY AND ARCHITECTURE WITHIN THE LIGHT AND DARK MOTIF.<sup>22</sup>

BEFORE LEAVING THE CATACOMBS WE MUST TAKE SPECIAL NOTE OF HAWTHORNE'S CRYPTIC COMMENT ON THE SCENES WHICH HAVE JUST TAKEN PLACE. THIS COMMENT IS ESSENTIAL TO AN UNDERSTANDING OF THE BASIC PARADOXICAL QUESTION AND AMBIGUOUS ANSWER, ASKED AND ANSWERED BY HAWTHORNE IN THE MARBLE FAUN. HAWTHORNE TELLS THE READER: "WE NEED FOLLOW THE SCENE NO FURTHER. SO MUCH IS ESSENTIAL TO THE SUBSEQUENT NARRATIVE, THAT, DURING THE SHORT PERIOD WHILE ASTRAY IN THOSE TORTUOUS PASSAGES, MIRIAM HAD ENCOUNTERED AN UNKNOWN MAN, AND LED HIM FORTH WITH HER, OR WAS GUIDED BY HIM, FIRST INTO THE TORCHLIGHT AND THENCE INTO THE SUNSHINE."<sup>23</sup> HERE, USING AN ARCHITECTURAL IMAGE AND THE LIGHT AND DARK MOTIF, HAWTHORNE PRESENTS THE AMBIGUOUS ANSWER TO A MAJOR QUESTION OF INTERPRETATION IN

THE MARBLE FAUN: DID MIRIAM LEAD DONATELLO THROUGH EDUCATIVE SIN

SO THAT HE COULD BE "SAVED", OR DID DONATELLO SACRIFICE HIS INNOCENCE SO THAT MIRIAM MIGHT SEE THE LIGHT OF TRUTH?<sup>24</sup>

FROM THE EVENTS WHICH TOOK PLACE IN THE SUBTERRANEAN VAULTS WE MOVE TO PRESENT HAPPENINGS IN A STUDIO SITUATED HIGH UP IN A BUILDING. WE SHOULD NOTE IMMEDIATELY THE TRANSITION FROM PAST TO PRESENT AND FROM LOW TO HIGH, BEGINNING A CONSTANT PATTERN OF MOVEMENT BY THE CHARACTERS IN THE ARCHITECTURE OF ROME. FROM THIS POINT ON, THERE IS A CONTINUOUS AND NOTICEABLE ASCENDING AND DESCENDING OF CHARACTERS FROM ONE STRUCTURE TO ANOTHER IN THE PLOT OF THE NOVEL. ONE NEED ONLY CALL A FEW OF THE OUTSTANDING ARCHITECTURAL IMAGES TO MIND TO SEE THEIR SUPPORT OF THE MOVEMENT ON A VERTICAL LINE IN THE STORY. MIRIAM'S STUDIO, HILDA'S TOWER, THE OWL TOWER, THE TARPEIAN PRECIPICE, AND THE MANY PILLARS MENTIONED ARE JUST A FEW OF THE VERTICAL ARCHITECTURAL IMAGES THAT COULD BE MENTIONED. LET US, HOWEVER, FOLLOW DONATELLO'S ASCENSION TO MIRIAM'S STUDIO: "HE ASCENDED FROM STORY TO STORY, ... UNTIL THE GLORIES OF THE FIRST PIANO AND THE ELEGANCE OF THE MIDDLE HEIGHT WERE EXCHANGED FOR A SORT OF ALPINE REGION, COLD AND NAKED IN ITS ASPECT... FINALLY HE PAUSED BEFORE AN OAKEN DOOR, ... HERE DONATELLO KNOCKED AND THE DOOR IMMEDIATELY FELL SOMEWHAT AJAR; ITS LATCH HAVING BEEN PULLED UP BY MEANS OF A STRING ON THE INSIDE."<sup>25</sup>

HERE WE HAVE THE FIRST OF FOUR DESCRIPTIONS OF LIVING QUARTERS TO BE SEEN IN THE NOVEL. EACH DESCRIPTION, THREE OF THEM APPEARING EARLY IN THE NOVEL, ARE USED BY HAWTHORNE TO "SUPPORT THE EFFECT OF



HIS CHARACTERIZATIONS."<sup>26</sup>

CONSIDERING THE EXTERIOR ASPECT OF MIRIAM'S STUDIO, WE NOTICE THAT DONATELLO FIRST PASSES THROUGH AN ARCHITECTURAL STAGE OF BEAUTY AND ELEGANCE, FINALLY REACHING A POINT NEARER TO MIRIAM'S STUDIO THAT IS "COLD AND NAKED" IN ITS ASPECT. IS THIS NOT A ROUGH EQUIVALENT OF MIRIAM, BEAUTIFUL AT FIRST, BUT COLDER THE NEARER ONE GETS TO HER? FOR MIRIAM "KEPT PEOPLE AT A DISTANCE" AND "EXCLUDED THEM FROM HER INNER CIRCLE." "SHE RESEMBLED ONE OF THOSE IMAGES OF LIGHT, WHICH CONJURERS EVOKE AND CAUSE TO SHINE BEFORE US, IN APPARENT TANGIBILITY, ONLY AN ARM'S-LENGTH BEYOND OUR GRASP: WE MAKE A STEP IN ADVANCE, EXPECTING TO SEIZE THE ILLUSION, BUT FIND IT STILL PRECISELY SO FAR OUT OF OUR REACH. FINALLY, SOCIETY BEGAN TO RECOGNIZE THE IMPOSSIBILITY OF GETTING NEARER TO MIRIAM,..."<sup>27</sup> THIS EXTERIOR ASPECT, WHEN ADDED TO THE STUDIO'S ELEVATION, CERTAINLY HINTS THAT THE "AMBIGUOUS" MIRIAM, WHOSE LIFE IS DESCRIBED AS BARREN AND MELANCHOLY IS IN SOME WAY AN ISOLATO.<sup>28</sup> OUR SUSPICIONS ARE CONFIRMED, MOREOVER, WHEN WE ENCOUNTER THE "OAKEN DOOR" WHICH CAN ONLY BE OPENED BY PULLING A STRING (PERHAPS A HEART STRING) FROM THE INSIDE. IN THIS DOOR, WHICH FALLS ONLY "SOMEWHAT" AJAR, WE HAVE A SYMBOL OF MIRIAM'S OWN HEART, WHOSE SECRETS, MYSTERIES, AND TROUBLES CAN ONLY BE EXPOSED BY A VOLUNTARY OPENING OF THAT DOOR FROM THE INSIDE. AND, INDEED, DONATELLO NEVER REALLY KNOWS WHAT MIRIAM'S MYSTERIOUS SIN IS, FOR SHE LEAVES THE DOOR TO HER HEART AJAR, WITH ONLY A LOOK, ENOUGH FOR DONATELLO TO SEE THE SIN BUT NOT WHAT IT IS.<sup>29</sup>

FURTHER PERSONALITY REVELATIONS AND PLOT PROPHECIES ARE

MANIFESTED IN THE INTERIOR ASPECT OF MIRIAM'S STUDIO, WHICH HARDLY SEEMED "TO BELONG TO THE ACTUAL WORLD, BUT RATHER TO BE THE OUTWARD TYPE OF A POET'S HAUNTED IMAGINATION, WHERE THERE ARE GLIMPSES, SKETCHES, AND HALF-DEVELOPED HINTS OF BEINGS AND OBJECTS GRANDER AND MORE BEAUTIFUL THAN WE CAN ANYWHERE FIND IN REALITY. THE WINDOWS WERE CLOSED WITH SHUTTERS, OR DEEPLY CURTAINED, EXCEPT ONE WHICH WAS PARTLY OPEN TO A SUNLESS PORTION OF THE SKY, ADMITTING ONLY FROM HIGH UPWARD THAT PARTIAL LIGHT...WITH ITS STRONGLY MARKED CONTRAST OF SHADOW..." THE AMBIGUOUS MIRIAM LIVES IN AN APPROPRIATE SETTING, INDEED, HALF-LIT AND UNREAL.<sup>30</sup>

DONATELLO'S REACTION TO THIS SHADOWNY STUDIO IS PARTICULARLY REVEALING WHEN HE STATES: "I AM APT TO BE FEARFUL IN OLD, GLOOMY HOUSES, AND IN THE DARK. I LOVE NO DARK OR DUSKY CORNERS, EXCEPT IT BE IN A GROTTTO, OR IN SOME NOOK OF THE WOODS, SUCH AS I KNOW MANY IN THE NEIGHBORHOOD OF MY HOME. EVEN THERE, IF A STRAY SUNBEAM STEAL IN, THE SHADOW IS ALL THE BETTER FOR ITS CHEERFUL GLIMMER." HENCE, A STRIKING CONTRAST OF CHARACTERS IS SET UP BY THE AUTHOR BY MEANS OF HIS USE OF THE LIGHT AND DARK MOTIF AS SEEN THROUGH ARCHITECTURAL IMAGERY. DONATELLO, WHO LIVES BY AND FOR SUNSHINE, IS CONTRASTED WITH MIRIAM WHO "PURPOSELY EXCLUDES SUNSHINE."<sup>31</sup>

FURTHER PLOT AND CHARACTER REVELATIONS ARE MADE BY THE PAINTINGS AND SKETCHES AROUND THE STUDIO. A PROPHECY OF AN EVENT TO COME IS FORESHADOWED IN THE ASPECT OF A DUSKY PICTURE STANDING IN THE DARKEST PART OF THE ROOM: "IN THE OBSCUREST PART OF THE ROOM DONATELLO WAS HALF STARTLED AT PERCEIVING DUSKILY A WOMAN WITH LONG DARK HAIR, WHO THREW UP HER ARMS WITH A WILD GESTURE OF DESPAIR, AND APPEARED TO

BECKON HIM INTO THE DARKNESS ALONG WITH HER." SEEING THIS PICTURE, DONATELLO COMMENTS: "WHEN MY EYES FIRST FELL UPON HER, I THOUGHT HER ARMS MOVED, AS IF BECKONING ME TO HELP HER IN SOME DIREFUL PERIL..." THIS PICTURE AND DONATELLO'S REACTION TO IT ARE, OF COURSE, A SYMBOLICAL ENACTMENT OF THE CLIMACTIC MURDER SCENE. IS IT NOT DONATELLO'S CONTENTION THAT MIRIAM'S ASPECT SEEMED TO ASK HIM TO COMMIT MURDER?<sup>32</sup>

BEGINNING WITH THE ABOVE MENTIONED PICTURE AND CONTINUING WITH THE REST OF THE DESCRIPTIONS OF THE ART WORK WHICH ADORNS MIRIAM'S STUDIO, HAWTHORNE REVEALS THE CHARACTER OF MIRIAM, WHO, "AS IF SHE...FELT IRRESISTIBLY IMPELLED TO MAKE HER BLOODY CONFESSION IN THIS GUISE," ARTISTICALLY REPRESENTED HERSELF AS A WOMAN "ACTING THE PART OF A REVENGEFUL MISCHIEF TOWARDS MAN."<sup>33</sup> FINALLY, THE SELF-PORTRAIT WHICH SEEMS "SADDER" THAN DONATELLO THOUGHT AT FIRST, EXPLICITLY REVEALS THE MELANCHOLY AND SADNESS IN MIRIAM WHICH HAS BEEN SO EVIDENT TO DONATELLO SINCE HE CAME TO SEE MIRIAM.<sup>34</sup> SO WE SEE THAT HAWTHORNE'S DETAILED DESCRIPTION OF THE EXTERIOR AND INTERIOR ASPECTS OF A BUILDING BEARS A DIRECT AND CLOSE RELATIONSHIP TO THE CHARACTERS AND PLOT OF THE ROMANCE.

NOW WE FOLLOW MIRIAM IN HER DESCENT FROM HER STUDIO TO THE STREETS OF ROME AS SHE MAKES HER WAY TO PAY A VISIT TO HILDA. AS MIRIAM REACHES HILDA'S TOWER, A "BATTLEMENTED AND MACHIOLATED" EDIFICE WITH A SUGGESTION OF INACCESSABILITY AND DEFENSIVENESS, SHE LOOKS UP AND SEES HILDA, "A FAIR YOUNG GIRL, DRESSED IN WHITE."<sup>35</sup> WE IMMEDIATELY SEE A CONTRAST BETWEEN THE OLDER, DARK, AND JEWISH MIRIAM AND THIS YOUNG, BLOND-HAIRED CHRISTIAN GIRL. THIS CONTRAST

IS MANIFESTED IN THE BUILDINGS WHICH THE TWO WOMEN INHABIT. COMPARE

MIRIAM'S STUDIO WITH HILDA'S VIRGIN SHRINE:

MIRIAM PASSED BENEATH THE DEEP PORTAL OF THE PALACE, AND TURNING TO THE LEFT, BEGAN TO MOUNT FLIGHT AFTER FLIGHT OF A STAIRCASE, WHICH, FOR THE LOFTINESS OF ITS ASPIRATION, WAS WORTHY TO BE JACOB'S LADDER, OR, AT ALL EVENTS, THE STAIRCASE OF THE TOWER OF BABEL. THE CITY BUSTLE, . . . GREW FAINT AND DIED AWAY; AS THE TURMOIL OF THE WORLD WILL ALWAYS DIE, IF WE SET OUR FACES TO CLIMB HEAVENWARD. . . . ONLY THE DOMES OF CHURCHES ASCEND INTO THIS AIRY REGION, . . . FINALLY, THE STAIRCASE CAME TO AN END; SAVE THAT, ON ONE SIDE OF THE LITTLE ENTRY WHERE IT TERMINATED, A FLIGHT OF A DOZEN STEPS GAVE ACCESS TO THE ROOF OF THE TOWER AND THE LEGENDARY SHRINE. ON THE OTHER SIDE WAS A DOOR, AT WHICH MIRIAM KNOCKED, BUT RATHER AS A FRIENDLY ANNOUNCEMENT OF HER PRESENCE THAN WITH ANY DOUBT OF HOSPITABLE WELCOME; FOR, AWAITING NO RESPONSE, SHE LIFTED THE LATCH AND ENTERED. "WHAT A HERMITAGE YOU HAVE FOUND FOR YOURSELF, DEAR HILDA! SHE EXCLAIMED."<sup>36</sup>

IN HAWTHORNE'S DESCRIPTION OF HILDA'S LOFTY AND DEFENSIVE SHRINE, "AT A HEIGHT ABOVE THE ORDINARY LEVEL OF MAN'S VIEWS AND ASPIRATIONS," WE HAVE THE SYMBOLIC REINFORCEMENT OF THE DIFFERING, AND YET, IN SOME WAYS, SIMILAR PERSONALITIES OF MIRIAM AND HILDA.<sup>37</sup> THE CONTRAST IN CHARACTERS IS AS STARTLING AS THE CONTRAST IN LIVING QUARTERS: FOR THE VIRGIN HILDA, AS YET UNTAINTED BY SIN, LIVES IN A VIRGIN SHRINE WHERE THERE IS AN EVER-BURNING BUT ARTIFICIAL LIGHT. SHE LIVES IN A TOWER THAT STRETCHES HEAVENWARD AND IS ABOVE THE "HARD HARSH CRIES" AND "TURMOIL" OF THE CITY. THE STAIRS TO THIS TOWER "A JACOB'S LADDER" OR STAIRCASE TO THE TOWER OF BABEL LEAD TO AN "AIRY REGION" WHERE ONLY THE DOMES OF CHURCHES AND OTHER ARCHITECTURAL PURITY SYMBOLS

ARE TO BE SEEN.<sup>38</sup>

THE DOOR TO HILDA'S TOWER ROOM PROVIDES A SMALL BUT IMPORTANT CONTRAST TO MIRIAM'S OAKEN DOOR, FOR HILDA'S DOOR CAN BE OPENED FROM THE OUTSIDE AND EASY ACCESS CAN BE GAINED TO HER APARTMENT. INSIDE THIS APARTMENT WE ENCOUNTER THE REVEALING PICTURES WHICH BEDECK HILDA'S ROOM. THEY ARE ALL COPIES FROM "DEVOUT" PAINTERS - LIGHT AND ACCURATE DETAILS SELECTED FROM "SOME HIGH, NOBLE, AND DELICATE PORTION" - WHICH ALSO MAKE A STRIKING CONTRAST WITH THE DUSKY PICTURES FOUND IN MIRIAM'S STUDIO.<sup>39</sup>

IN THIS AIRY TOWER WHICH SO EXHILARATES HILDA'S SPIRITS, THAT SOMETIMES SHE FEELS HALF INCLINED TO ATTEMPT A FLIGHT FROM THE TOP OF HER TOWER "IN FAITH" THAT SHE WOULD "FLOAT UPWARD," WE ALSO SEE A STRIKING CONTRAST OF CHARACTER ENTELECHY.

LET US NOT, HOWEVER, MAKE THE MISTAKE OF THINKING THAT HAWTHORNE IS HERE CREATING A STRICT DICHOTOMY BETWEEN GOOD AND EVIL.<sup>40</sup> IN HER VERY INNOCENCE, PARALLEL IN SOME WAYS WITH DONATELLO'S, HILDA IS SHOWN TO BE INDULGING IN ONE OF HAWTHORNE'S CARDINAL SINS, THAT OF DIVORCING ONESELF FROM HUMANITY. HILDA'S AIRY BUT DEFENSIVE HERMITAGE IS AN ARCHITECTURAL MANIFESTATION OF HER ISOLATION AND HER UNWILLINGNESS TO INVOLVE HERSELF WITH THE PROBLEMS OF THE WORLD. HILDA'S EVENTUAL AWAKENING FROM COMPLETE INNOCENCE, FURTHERMORE, IS REFLECTED IN HER UNTHINKING SELECTION OF THE SUBJECT FOR HER LATEST PAINTING, THAT OF THE SIN-TAINTED BEATRICE CENCI. THE CONVERSATION, MOREOVER, BETWEEN THE TWO WOMEN REGARDING THIS PICTURE IS PARTICULARLY REVEALING ABOUT WHAT THE FUTURE RELATIONSHIP BETWEEN THEM WILL BE: "AH!" REPLIED HILDA, SHUDDERING, "I HAD QUITE FORGOTTEN"



BEATRICE'S HISTORY, AND WAS THINKING OF HER ONLY AS THE PICTURE SEEMS TO REVEAL HER CHARACTER. YES, YES; IT WAS A TERRIBLE QUIET, AN INEXPIABLE CRIME, AND SHE FEELS IT TO BE SO...HER DOOM IS JUST!"<sup>41</sup> TO WHICH MIRIAM REPLIES: "O HILDA, YOUR INNOCENCE IS LIKE A SHARP STEEL SWORD."<sup>41</sup> AT THE CONCLUSION OF THIS SCENE, MIRIAM DESCENDS AGAIN TO THE WORLD, LEAVING THE IMMACULATE HILDA IN HER TOWER OF BABEL, TRYING HARDER TO ACHIEVE ABSOLUTE PURITY THROUGH HEIGHT, BY ENDEAVORING TO REACH GOD'S DOMAIN WITH HER WHITE DOVES BY FLYING UPWARD, YET STILL COMPLETELY UNAWARE OF HER IMPENDING DESCENT.

THE FOLLOWING SCENES ARE DECIDEDLY LACKING IN THE KIND OF ARCHITECTURE WHICH WAS EVER-PRESENT IN THE NOVEL UP TO THIS MOMENT.<sup>42</sup>

IN THESE SCENES WE SEE MIRIAM AND DONATELLO AT FIRST JOYOUSLY STROLLING THROUGH AIRY AND SUNLIT GARDENS, BESPECKLED WITH REAL AND ARTIFICIAL RUINS, UPON WHICH HAWTHORNE COMMENTS: "WHAT A STRANGE IDEA - WHAT NEEDLESS LABOR - TO CONSTRUCT ARTIFICIAL RUINS IN ROME, THE NATIVE SOIL OF RUIN!"<sup>43</sup> IN THESE SCENES HAWTHORNE ACHIEVES TWO EFFECTS WORTHY OF MENTION. FIRST HE SHOWS THE SIMPLE, INNOCENT, AND CHILD-LIKE DONATELLO IN HIS NATURAL SYLVAN SURROUNDING, THEREBY CREATING A CONTRAST, BY THE VERY ABSENCE OF WALLED ARCHITECTURE, WITH THE SCENE LATER IN THE NOVEL, DEPICTING DONATELLO'S ARCHITECTURAL SITUATION AFTER HIS FALL FROM INNOCENCE, AND SECOND, THESE SCENES ENABLE HAWTHORNE TO EXPRESS ONE OF HIS FAVORITE THOUGHTS ABOUT OLD ARCHITECTURE, THE EVER-PRESENT RECLAMATION OF NATURE WHICH IS TO BE REPEATED TIME AND AGAIN IN THE STORY. FOR IN THE RUINS OF THE SUBURBAN VILLA "GRASS GROWS ON THE TOPS OF THE SHATTERED PILLARS, AND WEEDS AND FLOWERS ROOT THEMSELVES IN THE CHINKS OF MASSIVE ARCHES AND

FRONTS OF TEMPLES, AND CLAMBER AT LARGE OVER THEIR PEDIMENTS..."

IT IS THROUGH THIS SYMBOLIC RECLAMATION OF NATURE THAT HAWTHORNE ACCENTUATES ANOTHER MOTIF IN THIS ROMANCE: THE DYNAMIC USE OF THE PATTERN OF SYMBOLIC DEATH AND REBIRTH. THIS SCENE "THAT MUST HAVE REQUIRED GENERATIONS AND AGES, DURING WHICH GROWTH AND DECAY" TOOK PLACE, SYMBOLIZES THE LARGER MEANING REVEALED THROUGH THE EPOCHAL UNFOLDING OF AGES, THE PARALLEL RISE AND FALL OF MAN AND HIS CIVILIZATIONS.<sup>44</sup>

IN THE NEXT SCENE, "NOT, AS HERETOFORE, IN THE OLD GLOOM OF ROME" BUT "UNDER THE BRIGHT SOFT SKY AND IN THOSE ARGADIAN WOODS," WE FIND HAWTHORNE MAKING USE OF ARCHITECTURAL IMAGES IN HIS DESCRIPTION OF THE WALK WHICH DONATELLO AND MIRIAM ARE TAKING. FOR INSTANCE, MIRIAM THINKS TO HERSELF: "MY REALITY! WHAT IS IT? IS THE PAST SO INDESTRUCTIBLE? THE FUTURE SO IMMITIGABLE? IS THE DARK DREAM, IN WHICH I WALK, OF SUCH SOLID, STONY SUBSTANCE, THAT THERE CAN BE NO ESCAPE OUT OF ITS DUNGEON?"<sup>45</sup>

IN THE FOLLOWING SCENE WE FIND MIRIAM IN "SOLITUDE" AND AMID A "CHILL OF REMOTENESS" STANDING ALONE WITH HER DARK THOUGHTS IN THE "BORGHESI GROVE." THE ACCENTUATION OF MIRIAM'S LONELINESS AFTER HER MEETING WITH THE MODEL BY THE USE OF A WALL, "THE CITY WALL" WHICH SEPARATES MIRIAM FROM HILDA AND KENYON SO IS ACHIEVED.<sup>46</sup>

IN CHAPTER XII WE HAVE A REPRISÉ OF THE OPENING PARAGRAPHS OF THE ROMANCE, FOR THE PANORAMIC VIEW OF ROME AFFORDED KENYON AND HILDA FROM THEIR VANTAGE POINT ITERATES THE SAME THOUGHTS AND PHILOSOPHIES STATED AT THE OPENING OF THE WORK. AFTER A DESCRIPTION OF SOME OF THE SIGNIFICANT BUILDINGS TO BE SEEN FROM THIS VANTAGE



POINT, INCLUDING THE "PANTHEON LOOKING HEAVENWARD WITH ITS EVER-OPEN EYE", A BUILDING WHICH WILL HAVE PARTICULAR SIGNIFICANCE LATER IN THE STORY, HAWTHORNE MAKES THIS COMMENT: "ROME, AS IT NOW EXISTS...SEEMS LIKE NOTHING BUT A HEAP OF BROKEN RUBBISH, THROWN INTO THE GREAT CHASM BETWEEN OUR OWN DAYS AND THE EMPIRE,...IF WE CONSIDER THE PRESENT CITY AS AT ALL CONNECTED WITH THE FAMOUS ONE OF OLD, IT IS ONLY BECAUSE WE FIND IT BUILT OVER ITS GRAVE...SO THAT IT LIES LIKE THE DEAD CORPSE OF A GIANT, DECAYING FOR CENTURIES,... EVERYWHERE SOME FRAGMENT OF RUIN SUGGESTING THE MAGNIFICENCE OF A FORMER EPOCH...ROME? THE CITY OF ALL TIME AND OF ALL THE WORLD."<sup>47</sup>

THIS STATEMENT, THEN, IS A CLEAR PRONOUNCEMENT OF HAWTHORNE'S AMBIVALENT ATTITUDE TOWARDS ROME; HIS PUZZLEMENT AT THE GROWTH AND DECAY, THEIR SEPARATION AND CONNECTION AND THE AMBIGUOUS NATURE OF THIS CITY WHICH, IN ESSENCE, REFLECTS THE HISTORY OF MAN.

WE SHALL BRIEFLY EXAMINE THE ARCHITECTURAL CONNOTATIONS OF KENYON'S STUDIO. IN SPITE OF THE FACT THAT HE PLAYS A SOMEWHAT IMPORTANT ROLE IN THE UNFOLDING OF THE NOVEL, KENYON IS A SUBSIDIARY CHARACTER WHO SERVES MOSTLY AS A DETACHED OBSERVER AND CONNECTING LINK BETWEEN THE OTHER CHARACTERS. IT IS NOT SURPRISING, THEN, TO FIND THAT HAWTHORNE MAKES KENYON'S STUDIO A SIMPLE, STREET-LEVEL, ORDINARY PLACE.<sup>48</sup> THE IMPORTANT ELEMENT TO NOTICE IN THE TWO CHAPTERS DEPICTING MIRIAM'S VISIT TO KENYON'S STUDIO IS THE STATUE ON WHICH KENYON IS WORKING. IN HIS "CLEOPATRA" KENYON DOES WHAT BOTH MIRIAM AND HILDA HAVE DONE: HE CREATES AN ARTISTIC REFLECTION OF MIRIAM. CERTAINLY, KENYON'S "CLEOPATRA", LIKE MIRIAM'S "BUSKY PICTURE" AND HILDA'S "BEATRICE," IS A REPRODUCTION OF THE DARK AND

AND AMBIGUOUS PERSONALITY OF MIRIAM.<sup>49</sup>

THE FOLLOWING TWO SCENES, IN CHAPTERS XVI, XVII, AND XVIII, FIND OUR FOUR CHARACTERS (FIVE IF THE SPECTRE IS INCLUDED) IN SETTINGS WHICH INDEED FIT THE PLOT ACTION. IN FACT, THE SCENES AT THE FOUNTAIN OF TREVI, THE COLISEUM, AND THE TARPEIAN ROCK, ALL OF WHICH TAKE PLACE AT NIGHT, CAN ALMOST BE SAID TO MOTIVATE THE ACTION AT THIS CLIMACTIC POINT IN THE PLOT.

TWO ELEMENTS ABOUT THE SCENE AT THE FOUNTAIN OF TREVI ARE SIGNIFICANT. FIRST, "NATURE HAD ADOPTED THE FOUNTAIN OF TRAVI, WITH ALL ITS ELABORATE DEVICES, FOR HER OWN."<sup>50</sup> HERE IS AN EXPLICIT STATEMENT OF THE RECLAMATION OF NATURE AND ITS REFLECTION OF THE MORTALITY OF MAN'S WORKS. SECOND, THAT THOSE WHO DRINK OF THE FOUNTAIN'S WATER ARE THOSE TWO CHARACTERS, MIRIAM AND DONATELLO, WHO WILL, INDEED, SHORTLY LEAVE ROME.<sup>51</sup>

THE SCENE AT THE COLISEUM IS EXTREMELY APPROPRIATE TO THE ACTION AND PROVIDES A PROPER ATMOSPHERE FOR MIRIAM'S LAPSE OF SANITY. IT WAS HERE THAT WESTERN MAN HAD A LAPSE OF SANITY AS MANIFESTED IN THE LUST OF THE ROMAN CIVILIZATION FOR BLOOD AND HORROR IN THE PERSECUTIONS OF THE CHRISTIANS.<sup>52</sup> AS THE PEOPLE IN THE PARTY MOVE FROM THE COLISEUM TO THE TARPEIAN PARAPET, THEY OBSERVE THE ARCH OF TITUS, A MONUMENT TO ANOTHER PERSECUTOR, WITH ITS ENGRAVED SEVEN-BRANCHED CANDLESTICK CUT IN ITS MARBLE. NOTICE THAT THE INCESSANT "SEVEN" MOTIF IN THE MARBLE FAUN — THE SEVEN HILLS OF ROME, THE SEVEN PIECED BRACELET DUG OUT OF SEVEN SEPULCHRES — IS REFLECTED AND SUPPORTED BY AN ARCHITECTURAL REFERENCE.

WE NEXT FIND OUR CHARACTERS PEERING OUT AT ROME FROM THE RAISED

POSITION OF THE TARPEIAN ROCK. WHAT BETTER PLACE IS THERE THAN THIS PARAPET, WITH ITS BLOODY HISTORY AND GRIM LEGEND, FOR THE CLIMACTIC INCIDENT IN THE ROMANCE TO TAKE PLACE? IT IS HERE THAT DONATELLO COMMITS MURDER, ABOVE THE PANORAMIC VIEW OF THE VARIOUS AGES OF ROME AND MAN'S HISTORY, AND BEGINS HIS FALL FROM THE STATE OF UNTAINTED INNOCENCE.<sup>53</sup>

BEFORE BEGINNING AN EXAMINATION OF DONATELLO'S ARCHITECTURAL SURROUNDINGS AFTER HIS FALL, WE NOTE A FEW OF THE INTERVENING ARCHITECTURAL DEVICES USED. THE CHURCH OF THE CAPUCHINS, IN CHAPTERS XX AND XXI, WITH ITS TOMBS AND TOMBSTONES AND ITS ALLEGORICAL PAINTING, NEEDS LITTLE EXPLANATION. THE PICTURE OF THE ARCHANGEL AND MIRIAM'S REACTION TO IT BEAR A QUITE OBVIOUS RELATIONSHIP TO THE TALE. IN THE FOLLOWING CHAPTER, HOWEVER, HILDA'S REJECTION OF MIRIAM IS CLEVERLY ACCENTUATED BY AN ARCHITECTURAL ALLUSION WHEN HILDA, HEARING MIRIAM'S APPROACH, ALMOST SPRINGS TO "LOCK AND BOLT HER DOOR," WHICH HAS PREVIOUSLY BEEN SO EASY FOR MIRIAM TO ENTER.<sup>54</sup> THUS, LEAVING HILDA WITH HER SOLITARY REJECTION OF SIN, WE TURN TO OUR FAUN-LIKE DONATELLO AND SEE HIM IN HIS PROPER ARCHITECTURAL ENVIRONS.

IN CHAPTER XXIV WE FIND KENYON APPROACHING THE ANCESTRAL HOME OF DONATELLO. AND, INDEED, THE ARCHITECTURE AMID WHICH DONATELLO NOW EXISTS, SUITS THIS GUILT-RIDDEN ISOLATO, FOR THE ENTRANCE TO THE VILLA IS "FASTENED AND LOCKED WITH A BOLT," AND THE PROMINENT MOSS-COVERED TOWER HAS A DEFENSIVE AND LONELY LOOK ABOUT IT, WITH ITS "MACHIOLATED SUMMIT" AND "BARRED WINDOWS."<sup>55</sup> WHEN KENYON FINALLY GAINS ENTRANCE TO THE ESTATE, HE FINDS THAT DONATELLO INHABITS AN "OWL TOWER" WHOSE INTERIOR ASPECT WE MIGHT CONSIDER.

THE TOWER, ACCORDING TO DONATELLO, HAS "A WEARY STAIRCASE, AND DISMAL CHAMBERS, AND IS VERY LONESOME AT THE SUMMIT!" DONATELLO RESIDES IN THE "TOPMOST CHAMBER" SITUATED ABOVE A PRISONER'S CELL, THE TYPE OF ROOM THAT DONATELLO WILL EVENTUALLY INHABIT. THE ROOM DIRECTLY BELOW DONATELLO'S APPROPRIATELY FURNISHED ROOM — WITH ITS SKULL AND RELIGIOUS SYMBOLS EMBLEMATIC OF DEATH AND REBIRTH — IS INHABITED BY TWO OWLS, DARK CREATURES OF THE NIGHT, CREATING A NICE CONTRAST WITH HILDA'S WHITE DOVES. THE BATTLEMENTS OF THE TOWER, WHICH AFFORD THE PENITENT DONATELLO THE OPPORTUNITY TO REENACT HIS CRIME AND TO ENGAGE KENYON IN A SYMBOLIC DISCUSSION OF CHASMS AND FALLS, IS A PRIME EXAMPLE OF THE ARCHITECTURAL ACCENTUATION OF PLOT AND CHARACTERIZATION. AFTER DONATELLO FLINGS A WORM OVER THE BATTLEMENTS TO THE STONES BELOW, THUS UNCONSCIOUSLY REENACTING HIS CRIME, THE TWO MEN ENTER INTO A DISCUSSION OF LIFE AS COMPARED WITH BEING PUSHED TOWARDS AN INEVITABLE PRECIPICE. THIS CONVERSATION FORCES DONATELLO TO MAKE A SORELY NEEDED, THOUGH DISGUISED, CONFESSION OF HIS CRIME TO KENYON, WHICH, IN TURN, STARTS THE YOUNG COUNT ON HIS FINAL PHASE OF TRANSFORMATION FROM FAUN TO MAN. ALL OF THIS CONVERSATION AND ACTION IS STIMULATED AND ENHANCED BY THE ARCHITECTURAL POSITION OF THE TWO MEN.

HAWTHORNE'S USE OF THE "MARBLE SALOON" IN CHAPTER XXXI PROVIDES ANOTHER EXCELLENT EXAMPLE OF HOW A BUILDING IS USED IN A CLOSE RELATIONSHIP WITH THE PLOT, CHARACTERS, AND THEMES OF THE NOVEL. UP TO THIS POINT, THE CHARACTERS, EACH SHOWN IN HIS RELATIVE POSITION OF ISOLATION, HAVE BEEN GUILTY OF CLOSED HEARTS. DONATELLO AND MIRIAM ARE SEPARATED, HILDA HAS REJECTED MIRIAM'S BID FOR UNDERSTANDING AND



SYMPATHY, AND KENYON HAS BEEN THUS FAR UNABLE TO REACH THE LONELY GUILT OF THE FAUN. IT IS AT THIS POINT THAT THE HEARTS OF THE CHARACTERS BEGIN TO OPEN AND THE PLOT OF THE STORY BEGINS TO UNRAVEL.

THE OPENING PARAGRAPH OF CHAPTER XXXI, WITH ITS DESCRIPTION OF THE CHAPEL OF MONTE BENI AND THE MARBLE SALOON, GIVES US OUR FIRST CLUE: "IN AN OLD TUSCAN VILLA, A CHAPEL ORDINARILY MAKES ONE AMONG NUMEROUS APARTMENTS; THOUGH IT OFTEN HAPPENS THAT THE DOOR IS PERMANENTLY CLOSED, THE KEY LOST, AND THE PLACE LEFT TO ITSELF, IN DUSKY SANCTITY, LIKE THAT CHAMBER IN MAN'S HEART WHERE HE HIDES HIS RELIGIOUS AWE. THIS WAS VERY MUCH THE CASE WITH THE CHAPEL OF MONTE BENI."<sup>57</sup> UPON READING A LITTLE FURTHER, HOWEVER, WE FIND THAT THIS ARCHITECTURAL HEART IMAGE, THE CHAPEL, HAS BEEN OPENED AND USED. KENYON FINDS HIS WAY INTO THIS CHAPEL AND SUBSEQUENTLY FINDS THE DOOR TO AN ADJOINING ROOM, THE MARBLE SALOON, IN WHICH HE MEETS MIRIAM. IT IS IN THIS SALOON, THE ONLY REMAINING BEAUTIFUL APARTMENT AT MONTE BENI, THAT THE UNRAVELING OF THE STORY REALLY BEGINS. IT IS IN THIS ROOM, WHOSE SPLENDOR IS ONLY SLIGHTLY TARNISHED BY THE VICISSITUDES OF TIME, THAT KENYON MEETS MIRIAM, WHOSE BEAUTY HAS BEEN ONLY SLIGHTLY PALED BY HER TROUBLES, AND PLANS WITH HER TO REMOVE DONATELLO FROM HIS MORBID TOWER AND LIFE.<sup>58</sup> AND IT IS IN THIS ROOM, "A FIT SETTING FOR HER LOVELINESS, THAT MIRIAM TELLS KENYON OF THE ABSENCE OF RANCOR IN HER HEART FOR HILDA AND CONVINCES HIM TO TRY TO WIN HILDA'S "VIRGIN HEART."<sup>59</sup>

IN THE SUBSEQUENT CHAPTERS, WHEN DONATELLO AND KENYON ARE TRAVELING TOWARDS ROME, HAWTHORNE FINDS MANY OPPORTUNITIES TO REPEAT AND ACCENTUATE THE VARIOUS THEMES AND MOTIFS THAT HE HAS THUS FAR

CREATED BY HIS ARCHITECTURAL DESCRIPTION. THE CHASM BETWEEN PAST AND PRESENT AND THEIR CONNECTION, THE RECLAMATION OF NATURE AND THE CONTRAST BETWEEN THE ARCADIAN RURAL LIFE AND THE URBANITY OF TOWN LIFE, ARE ALL DEPICTED BY THE DESCRIPTIONS OF TOWNS IN THE CHAPTER, "SCENES - BY THE WAY."<sup>60</sup> THE MOTIF OF LIGHT AND DARK, USED TO CONNOTE TRUTH AND ERROR, IS EXCELLENTLY HANDLED IN THE DESCRIPTION OF THE "SHADOWY" CHURCH WITH ITS STAINED GLASS WINDOW.<sup>61</sup> AND WHEN WE LEAVE KENYON AND DONATELLO, THEY HAVE MET MIRIAM AT THE APPOINTED PLACE AND ALL THREE HAVE MENDED THE BROKEN CHAIN OF HUMANITY. THIS LEAVES HILDA ALONE AND ISOLATED "WITHIN THE WALLS" OF ROME, AND UNHAPPY IN HER SOLITARY TOWER, "TRIMMING" THE LIGHT IN HER VIRGIN'S SHRINE.<sup>62</sup>

THE BUILDING IN WHICH THE MELANCHOLY HILDA IS DEPICTED NEXT, SERVES TO REINFORCE HER ISOLATION. THE EMPTY PICTURE GALLERIES, WHERE SHE STRAYS FROM "SOLITARY" SALOON TO EMPTY CORRIDORS, IN NEED OF "SPIRITUAL REVELATION," ARE SYMBOLIC OF HER ISOLATION. THESE GALLERIES WERE TO HER, " - THOUGH SHE TROD THEM WITH THE FORLORN HOPE OF GETTING BACK HER SYMPATHIES - (FOR ARTWORK AND THUS SYMBOLICALLY FOR MIRIAM)...DREARIER THAN THE WHITEWASHED WALLS OF A PRISON CORRIDOR."<sup>63</sup>

IN CHAPTER XXXVIII, WE FIND HILDA BEGINNING HER DESCENT FROM ISOLATION WITH A VISIT TO ST. PETER'S, WHERE "THE SUNSHINE CAME THROUGH THE WESTERN WINDOWS, AND THREW LONG SHAFTS OF LIGHT." HILDA FINALLY RETURNS TO THE FAMILY OF MAN WHEN SHE DESERTS HER TOWER SHRINE, WITH THE DOOR LOCKED, AND THE ARTIFICIAL VIRGIN'S LIGHT GOES OUT AND THE DOVES LEAVE THE TOWER.<sup>64</sup>



IT SHOULD BE NOTED THAT, SINCE THE BEGINNING OF THE UNRAVELING OF THE STORY IN THE SALOON ADJACENT TO THE CHAPEL OF MONTE BENI, THERE HAS BEEN A PREDOMINANCE OF ARCHITECTURAL AND OTHER RELIGIOUS SYMBOLS. FROM THE SALOON TO THE CHURCH ON THE WAY TO ROME, TO THE STATUE OF A POPE GIVING BENEDICTION, AND TO ST. PETER'S, WE HAVE HAD A SERIES OF RELIGIOUS EDIFICES AND SYMBOLS, GIVING THE LAST PART OF THE ROMANCE A SPIRITUAL OVERTONE.<sup>65</sup> IT IS INDEED FITTING, THEN, THAT THE LAST BUILDING TO BE SEEN IN THE MARBLE FAUN HAS BROAD RELIGIOUS AND PHILOSOPHICAL CONNOTATIONS. IN THE LAST CHAPTER WE FIND ALL THE CHARACTERS REPRESENTED IN THE ONLY RELIGIOUS BUILDING IN ROME. LARGE ENOUGH IN CONCEPT TO HOLD ALL THESE CHARACTERS AND THEIR PROBLEMS. WE FIND MIRIAM, HILDA, KENYON, AND DONATELLO IN THE PANTHEON, "DEDICATED TO HEATHEN GODS, BUT CHRISTIANIZED THROUGH TWELVE CENTURIES GONE BY." THIS BUILDING, "SO GRAND" AND UNIQUE, - " - SO UNLIKE ALL THE SNUGNESS OF OUR MODERN CIVILIZATION," WHICH "STANDS ALMOST AT THE CENTRAL POINT IN THE LABYRINTHINE INTRICACIES" OF ROME, LETTING THE SUNLIGHT STREAM IN THROUGH ITS HIGH APERTURE, IS OUR LAST SIGNIFICANT ARCHITECTURAL SYMBOL.<sup>66</sup> IT IS IN THIS BUILDING, "THE ONLY RELIGIOUS EDIFICE LARGE ENOUGH TO HOLD THE CHARACTERS AT THE END,"<sup>67</sup> THE PLACE OF ALL GODS, STANDING AT THE CENTER OF THE MYSTERY OF MAN'S UNIVERSE, REPRESENTATIVE OF MAN'S TRANSITION FROM PAGAN TO CHRISTIAN AND PERVADED BY THE PURE, UNTINTED SUNLIGHT OF TRUTH, THAT WE LEAVE HILDA AND KENYON DISCUSSING DONATELLO'S FATE [HILDA SEES SUNLIGHT ON THE MOUNTAIN TOPS] AND WE FIND MIRIAM SEEKING THE SOLACE OF DEEP PRAYER.

### CONCLUSION

AS IS CUSTOMARY IN CONCLUDING REMARKS, WE SHALL ATTEMPT AN APPRAISAL OF WHAT HAS BEEN DONE. WE MIGHT THEN, BEGIN WITH THIS QUESTION: HAS OUR REVIEW OF THE ARCHITECTURAL ASPECTS OF THE MARBLE FAUN PROVIDED A SOLUTION FOR THE PROBLEMS AND CRITICAL QUESTIONS WHICH PLAGUE IT AS A NOVEL? THE ANSWER IS QUITE OBVIOUSLY AN EMPHATIC "NO!" THEN WHAT HAS BEEN ACCOMPLISHED?

FIRST, I THINK WE HAVE ESTABLISHED THE FACT THAT ROME AND THE STRUCTURES OF WHICH IT IS COMPOSED WERE USED FOR MYRIAD EFFECTS AND INTENTIONS BY A CONSCIOUS LITERARY CRAFTSMAN. WE HAVE BY NO MEANS EXHAUSTED THE EXPLICATION OF THE ARCHITECTURAL SYMBOLS OF THE MARBLE FAUN, BUT I FEEL THAT OUR EXAMINATION OF THE MEANING OF ROME AND OUR DISCUSSION OF SOME OF THE BUILDINGS IN THE ROMANCE HAVE BEEN REPRESENTATIVE OF THE CRAFT WITH WHICH THE NOVEL WAS WRITTEN.

I THINK WE HAVE DEMONSTRATED, FURTHERMORE, THAT THE CRITICS WERE COMPLETELY WRONG WHEN THEY CONTENDED THAT "WHAT HAWTHORNE BRINGS TO HIS TREATMENT THAT IS NEW (WITH THE EXCEPTION OF A GUIDEBOOK KNOWLEDGE OF ROME) IS HARDLY ORIGINAL ENOUGH, OR DEFTLY ENOUGH USED, TO SUSTAIN INTEREST OR INVITE PROTRACTED ANALYSIS."<sup>1</sup> ON THE OTHER HAND, THOSE FEW CRITICS WHO HAVE NOTED THE FACT THAT HAWTHORNE'S DESCRIPTIONS OF ROME ARE "MORE THAN MERE PICTORIAL DETAIL" ARE AT LEAST FAIR IN THEIR APPRAISAL OF THIS LAST ROMANCE.<sup>2</sup>

WE HAVE ALSO SHOWN THAT THE GRAND USE OF ARCHITECTURE, WITH ITS BASIS IN THE AUTHOR'S PREVIOUS WORKS, IS A CLOSELY INTEGRATED

AND IMPORTANT ELEMENT IN THE MARBLE FAUN, AND THAT A DISREGARD OR IGNORANCE OF THIS ELEMENT HINDERS OR COMPLETELY PROHIBITS AN UNDERSTANDING OF THIS ROMANCE.

OUR NEXT QUERY MIGHT BE: HOW HAS OUR DEMONSTRATION HELPED TO ANSWER, EVEN IF ONLY PARTIALLY, SOME OF THE CRITICAL AND INTERPRETIVE QUESTIONS WHICH CONSTANTLY CONFRONT THE MARBLE FAUN? THE ANSWERS TO THESE QUESTIONS ARE DEPENDENT ON HOW WILLING THE CRITIC AND READER IS TO TAKE BISHOP HURD'S ADVICE AND ACCEPT A WORK OF ART ON THE GROUNDS ON WHICH IT WAS CONSTRUCTED.<sup>3</sup> WE HAVE ALREADY MENTIONED THE GREAT SIZE AND SCOPE OF THE PHILOSOPHICAL QUESTIONS TO WHICH THE MARBLE FAUN ADDRESSES ITSELF AND HAVE INTIMATED THAT, AT LEAST FOR HAWTHORNE, THERE ARE NO DEFINITE ANSWERS. THE VAGUENESS AND AMBIGUITY OF THIS ROMANCE, THEN, SOMEWHAT REFLECT THE IMPOSSIBILITY OF ANSWERING THE IMMENSE MYSTERIES SURROUNDING MAN'S EXISTENCE. FOLLOWING BISHOP HURD'S ADVICE, WE SHOULD TURN TO THE BEGINNING OF THE MARBLE FAUN AND NOTE THAT THE NOVEL WAS WOVEN OF "AIRY AND UNSUBSTANTIAL THREADS" IN A "POETIC FAIRY PRECINCT" OF DREAMLIKE UNREALITY, GIVING THE READER FAIR WARNING THAT HE IS NOT TO INSIST ON ACTUALITIES.<sup>4</sup> HAWTHORNE'S USE OF LANGUAGE REMINISCENT OF SHAKESPEARE'S LAST PLAY, THE TEMPEST, PROVIDES US WITH AN INTERESTING LITERARY PARALLEL, FOR BOTH MEN CHOSE A FANTASTICAL AND FAIRY PRECINCT IN WHICH "TO TREAT THE LARGEST CONCEPTIONS OF LIFE," IN THEIR LAST COMPLETED WORKS.<sup>5</sup> ANY ATTEMPT TO IMPOSE A PRECONCEIVED, CLEAR-CUT STRUCTURE, OR TO FIND A SINGLE PERCEPTIBLE INTERPRETATION FOR THIS ROMANCE IS, I THINK, UNNECESSARY

AND, AT TIMES, INANE.<sup>6</sup> TO BE SURE, HOWEVER, THE USE OF ARCHITECTURE AIDS IN A CLARIFICATION OF THE QUESTIONS RAISED AND OFTEN SHEDS LIGHT ON THE VAGUE ANSWERS WHICH OUR AUTHOR PARTIALLY INDICATES. AND CERTAINLY, THE CHARACTERS, STRUCTURE, AND THEMES ARE BETTER UNDERSTOOD WHEN THEY ARE GIVEN DEPTH AND MEANING BY THEIR BACKGROUND.

IN THE LIGHT OF ALL THIS, WE TURN TO ONE LAST AND PERHAPS MOST IMPORTANT CONSIDERATION: IS THE MARBLE FAUN AN AESTHETIC SUCCESS? THAT IS, IF IT BE GRANTED THAT THE USE OF THE ARCHITECTURAL SETTING IN THE MARBLE FAUN WAS ONE OF ARTISTIC FORETHOUGHT AND AESTHETIC INTENTION, DID HAWTHORNE SUCCEED IN HIS TASK? PERHAPS THE ONLY ANSWER TO THIS QUESTION RESTS WITH EACH INDIVIDUAL READER, FOR MATTERS OF TASTE ARE INVOLVED. THERE ARE THOSE, I AM SURE, WHO PREFER THE SIMPLICITY OF THE "MONA LISA" TO THE PANORAMA OF THE SISTINE CHAPEL CEILING. IF, HOWEVER, THE MARBLE FAUN MUST FINALLY BE JUDGED A FAILURE — AND THIS SEEMS TO BE THE CONSENSUS OF ITS MANY CRITICS AND READERS — THEN LET US AT LEAST CONCEDE THAT IT WAS, INDEED, A MAGNIFICENT FAILURE.

FOOTNOTES To CHAPTER ONE

ALL ABBREVIATIONS USED IN THE FOOTNOTES AND BIBLIOGRAPHY OF THIS STUDY ARE THE STANDARD ABBREVIATIONS PUBLISHED IN THE ANNUAL BIBLIOGRAPHY OF THE PUBLICATIONS OF THE MODERN LANGUAGE ASSOCIATION.

1

N. HAWTHORNE, THE COMPLETE NOVELS AND SELECTED TALES OF NATHANIEL HAWTHORNE, ED. N. H. PEARSON (NEW YORK, 1937), P. XIII.

2

THIS REMARK ABOUT THE MARBLE FAUN IS ATTRIBUTED TO EMERSON BY A NUMBER OF SCHOLARS. FOR AN EXAMPLE SEE: R. VON ABELE, THE DEATH OF AN ARTIST (THE HAGUE, 1955), P. 85. SEE ALSO B. FAUST, HAWTHORNE'S CONTEMPORANEOUS REPUTATION (PHILADELPHIA, 1939), PP. 118-128.

3

B. FAUST, PP. 141-142.

4

SEE H. BEERS, FOUR AMERICANS, (NEW HAVEN, 1919), P. 33. SEE ALSO A. TURNER, "HAWTHORNE AS SELF CRITIC," SAQ, XXXVII (1938), 132-138. MR. TURNER'S CONCLUSION IN THIS ARTICLE IS THAT HAWTHORNE WAS AN EXCEPTIONALLY UNBIASED SELF CRITIC. THIS REMARK ABOUT THE MARBLE FAUN BY ITS AUTHOR IS MENTIONED BY ALMOST EVERY SCHOLAR WHO CHOOSES TO COMMENT UPON THE NOVEL.

5

THIS OFTEN QUOTED PARADOXICAL REMARK ATTRIBUTED TO HAWTHORNE IS TO BE FOUND IN NUMEROUS BOOKS AND ARTICLES. FOR AN EXAMPLE, SEE: R. MALE, HAWTHORNE'S TRAGIC VISION, (AUSTIN, 1957), P. 158.

6

D. ABEL, "A MASQUE OF LOVE AND DEATH," UTQ, XXIII (1953-1954), 9.

7

SEE M. VAN DOREN, NATHANIEL HAWTHORNE (NEW YORK, 1949), P. 228., H. JAMES, HAWTHORNE (NEW YORK, 1879), PP. 16, 131.

ALTHOUGH JAMES' HAWTHORNE WAS WRITTEN LONG AGO, THE CRITICAL REMARKS WHICH IT CONTAINS, I FIND TO BE AS PERCEPTIVE AND USEFUL AS MOST OF THE COMMENTS MADE BY OUR CONTEMPORARY HAWTHORNE CRITICS., AND R. MALE, P. 158.



8

SEE R. MALE, PP. 158, 157, N. HAWTHORNE, THE COMPLETE NOVELS AND SELECTED TALES OF NATHANIEL HAWTHORNE, ED. N. H. PEARSON (NEW YORK, 1937), P. XIV., AND R. MALE, P. 157.

9

H. GORMAN, HAWTHORNE (NEW YORK, 1927), P. 148.

10

VAN DOREN, P. 226.

11

SEE A. COWIE, THE RISE OF THE AMERICAN NOVEL (NEW YORK, 1951), P. 344., AND J. BRICKNELL, "THE MARBLE FAUN - RECONSIDERED," UKCR, XX (1954), 193.

12

J. BRICKNELL, P. 193.

13

H. JAMES, P. 132. MY ADMISSION THAT EVEN THE ONE AREA OF DISCUSSION, ARCHITECTURE IN THE MARBLE FAUN, IS SO LARGE AND ABUNDANT IN EXAMPLES, SEEMS TO ADD WEIGHT TO THE ARGUMENTS OF THE VERY CRITICS WITH WHOM I TAKE EXCEPTION. I SHOULD LIKE TO CLARIFY MY POSITION: WHETHER OR NOT HAWTHORNE USED TOO MUCH ART-DESCRIPTION IN HIS LAST NOVEL IS AN AESTHETIC QUESTION. AND THE ANSWER TO THIS QUESTION DEPENDS PRIMARILY ON THE READER'S TASTE. WE WILL ADDRESS OURSELVES BRIEFLY TO THIS QUESTION IN THE FINAL CHAPTER OF THIS STUDY. THE PROBLEM TO WHICH WE ADDRESS OURSELVES AT PRESENT IS THIS: WAS HAWTHORNE'S USE OF HIS DESCRIPTIVE MATERIAL PROMISCUOUS AND SUPERFLUOUS? ALEXANDER COWIE IN HIS THE RISE OF THE AMERICAN NOVEL (NEW YORK, 1951), P. 344, STATES THAT THE MARBLE FAUN "CONTAINS MUCH UNORGANIZED WEALTH." I AM OF THE OPINION THAT THIS WEALTH CAN BE ORGANIZED, AND I SHALL TRY TO PROVE THIS POINT BY DEMONSTRATING THAT ONE AREA OF THIS WEALTH IS THE CONSCIOUS LITERARY MANIPULATION OF AN EXACTING AUTHOR RATHER THAN A HAPHAZARD USE OF ART-DESCRIPTION.

14

M. S. BRIGGS, THE ARCHITECT IN HISTORY (OXFORD, 1927), P. 1.

15

W. H. PRESCOTT, THE CONQUEST OF PERU (NEW YORK, 1936), P. 811.



16

SEE N. ARVIN, HAWTHORNE (1929), p. 257., R. VON ABELE, p. 88., AND N. HAWTHORNE, THE COMPLETE WORKS OF NATHANIEL HAWTHORNE WITH INTRODUCTORY NOTES, ED. G. P. LATHROP (BOSTON, 1822-1823), VI, 15. HEREAFTER REFERRED TO AS WORKS.

17

L. SCHUBERT, HAWTHORNE, THE ARTIST (CHAPEL HILL, 1944), p. 164. I THINK IT IS A GENERALLY ACCEPTED LITERARY FACT THAT THE ORGANICALLY CONSTRUCTED WORKS OF CERTAIN AUTHORS OF THE "ROMANTIC" SCHOOL OF WRITING ARE LESS LIABLE TO CLEAR AND CONCISE CRITICAL ANALYSIS THAN ARE THE WORKS OF AUTHORS OF OTHER SCHOOLS OF WRITING. FOR A CLARIFICATION OF WHAT I MEAN BY "ROMANTIC" SEE CHAPTER II OF THIS WORK, PP. 13-16.

18

H. JAMES, p. 163.

FOOTNOTES TO CHAPTER TWO

- 1 H. LEVIN, THE POWER OF BLACKNESS (NEW YORK, 1960), p. 242.
- 2 R. MALE, p. 6. THE CHAPTER ON HAWTHORNE IN R. SPILLER, W. THORP, T. JOHNSON, AND H. CANBY'S LITERARY HISTORY OF THE UNITED STATES, I (NEW YORK, 1955), p. 419, CONTAINS THIS COMMENT: "IN ANY STUDY OF HAWTHORNE'S ART, HIS LIFE STORY MUST BE REGARDED AS CAUSATIVE."
- 3 THE MEANING OF THE PHRASE "ISOLATION IN TIME" WILL BECOME CLEARER IN OUR DISCUSSION OF SOME OF HAWTHORNE'S THEMES IN CHAPTER III. I MERELY WISH TO POINT OUT, FOR THE MOMENT, THE PARALLEL BETWEEN THE HOUSE OF THE SEVEN GABLES AND CLIFFORD AND HEPUZIBAH PYNCHION, IN THAT BOTH THE HOUSE AND THESE TWO CHARACTERS ARE ANACHRONISMS. THEY ARE, IN OTHER WORDS, HISTORICALLY OUT OF PLACE WHEN COMPARED WITH THEIR ENVIRONMENTS AND THUS ISOLATED IN TIME.
- 4 SEE R. STEWART, NATHANIEL HAWTHORNE, A BIOGRAPHY, (NEW HAVEN, 1948), pp. 27-44, AND VAN DOREN, pp. 3-60, FOR DISCUSSIONS OF HAWTHORNE'S LIFE DURING THE THIRTEEN YEARS AFTER HIS GRADUATION FROM COLLEGE. THESE YEARS HAVE BEEN AND STILL ARE REFERRED TO AS THE AUTHOR'S "SOLITARY YEARS."
- 5 R. STEWART, p. 37. IT IS INTERESTING TO NOTE THAT RANDALL STEWART ALSO REMARKS IN HIS THE AMERICAN NOTEBOOKS BY NATHANIEL HAWTHORNE (NEW HAVEN, 1932), p. LXVIII; "A SUBJECT WHICH FINDS REPEATED AND INSISTENT TREATMENT IN HAWTHORNE'S WORKS IS THE ISOLATION OF THE INDIVIDUAL FROM HIS FELLOWS. IT IS CERTAIN THAT THIS THEME BEARS A CLOSER RELATIONSHIP THAN ANY OTHER TO THE AUTHOR'S LIFE."
- 6 FOR AN EXCELLENT EXAMPLE OF THE RELATIONSHIP WHICH HAWTHORNE CREATES BETWEEN HIMSELF AND HIS ARCHITECTURAL SURROUNDINGS WHILE IN THE PROCESS OF COMPOSITION, AS DESCRIBED IN THE AUTHOR'S OWN WORDS, SEE: "THE OLD MANSE" IN WORKS, II, 11-46. AND FOR COMMENTARY ON HAWTHORNE'S "INTEREST IN ARCHITECTURE" AS MANIFESTED IN HIS WRITINGS AND JOURNALS, SEE: L. SCHUBERT, pp. 40-41.

7

H. CLARK, HAWTHORNE'S COUNTRY (NEW YORK, 1913), P. 1.

8

R. SPILLER, CYCLES IN AMERICAN LITERATURE (NEW YORK, 1955), P. 88.

9

SEE C. WEGELIN, "EUROPE IN HAWTHORNE'S FICTION," ELH, XIV (1947), 219-245.

10

SEE CHAPTERS III AND IV IN THIS STUDY FOR FURTHER DISCUSSIONS OF THIS "MASTER-THEME."

11

J. HAWTHORNE, HAWTHORNE AND HIS CIRCLE (NEW YORK, 1903), PP. 311, 274.

12

SEE N. ARVIN, HAWTHORNE'S SHORT STORIES (NEW YORK, 1955), P. XIII., AND L. SCHUBERT, P. 39.

13

R. MALE, P. 8.

14

N. HAWTHORNE, THE PORTABLE HAWTHORNE, ED. M. COWLEY (NEW YORK, 1946), P. 491.

15

O. F. MATTHIESSON, AMERICAN RENAISSANCE (NEW YORK, 1941), P. 270.

16

H. LEVIN, PP. 68-69.

17

R. P. ADAMS, "HAWTHORNE'S PROVINCIAL TALES," NEQ, XXX (1957), 57.

18

SEE J. BIER, "HAWTHORNE AND ROMANCE: HIS PREFACES RELATED AND EXAMINED," MP, LIII (1956), 17-24.

19

SEE WORKS, V, 54-56 AND VI, 15.

- 20 J. BIER, PP. 18-19.
- 21 A. O. LOVEJOY, THE GREAT CHAIN OF BEING (NEW YORK, 1960), P. 288.
- 22 M. PECKHAM, "TOWARDS A THEORY OF ROMANTICISM," PMLA, LVI (1951), 10-17.
- 23 SEE R. P. ADAMS, "ROMANTICISM AND THE AMERICAN RENAISSANCE," AL, XXIII (1952), 419-432., R. MALE, "'FROM THE INNERMOST GERM': THE ORGANIC PRINCIPLE IN HAWTHORNE'S FICTION," ELH, XX (1953), 218-236., AND R. FOGLE, HAWTHORNE'S FICTION: THE LIGHT AND THE DARK (NORMAN, 1952), PP 179-181.
- 24 WORKS, VI, 15.
- 25 WORKS, III, 17
- 26 M. BEEBE, "THE FALL OF THE HOUSE OF PYNCHON," NCF, II (1956), 1.
- 27 FOR THE BEST DETAILED ACCOUNT OF HAWTHORNE'S READING SEE M. KESSELRING, HAWTHORNE'S READING 1828-1850 (NEW YORK, 1949), AND FOR THE BEST COMPREHENSIVE VIEW OF HAWTHORNE'S LITERARY TASTES, SEE W. AUSTIN, "HAWTHORNE'S READING," NEQ, VIII (1935), 480-497.
- 28 SEE N. DOUBLEDAY, "HAWTHORNE'S USE OF THREE GOTHIC PATTERNS," CE, VII (1946), 250., A. TURNER, "HAWTHORNE'S LITERARY BORROWINGS," PMLA, LI (1936), 553. MR. TURNER STATES: "HAWTHORNE'S LITERARY INDEBTEDNESSES ARE, HOWEVER, AS WELL AS I CAN MAKE OUT, CHIEFLY TO ENGLISH WRITERS. IT WAS TO SPENSER, SHAKESPEARE, MILTON, BUNYAN, SCOTT, AND THE GOTHIC ROMANCES THAT HE OWED MOST OF ALL..."; SEE ALSO J. LUNDBLAD, NATHANIEL HAWTHORNE AND THE TRADITION OF THE GOTHIC ROMANCE (UPSALA, 1946) P. 85.

29

SEE W. CROSS, THE DEVELOPMENT OF THE ENGLISH NOVEL (NEW YORK, 1926), P. 163, J. LUNDBLAD, NATHANIEL HAWTHORNE AND THE EUROPEAN LITERARY TRADITION (UPSALA, 1947), PP. 130-131., AND H. LEVIN, P. 80.

30

THIS REMARK ABOUT THE MARBLE FAUN WAS MADE BY T. S. ELIOT AND IS OFTEN QUOTED BY OTHER CRITICS OF THE BOOK. SEE, FOR INSTANCE: J. BRICKNELL, P. 193.

31

MANY CRITICS WHO ARE AWARE OF HAWTHORNE'S USE OF THE GOTHIC HAVE STRESSED THE AUTHOR'S CONTROL OF THIS ELEMENT IN HIS WRITING. FOR INSTANCE, SEE N. DOUBLEDAY, P. 262.

FOOTNOTES TO CHAPTER THREE

1

SEE PAGE 8 OF THIS STUDY.

2

SEE H. LEVIN, P. 70, AND N. HAWTHORNE, P. XIII.

3

R. ADAMS, P. 41.

4

A. COWIE, P. 344.

5

J. BRICKNELL, "THE MARBLE FAUN RECONSIDERED," UKCR (1954), 194.

6

THERE WAS A LAPSE OF EIGHT YEARS BETWEEN HAWTHORNE'S LAST PUBLICATION IN 1852 UNTIL HIS PUBLICATION OF THE MARBLE FAUN IN 1860. SEE ALSO H. WAGGONER, HAWTHORNE (CAMBRIDGE, MASS., 1955), P. 195.

7

H. WAGGONER, P. 195.

8

SEE: H. WAGGONER, P. 195., R. MALE, PP. 125 AND 42., AND O. F. MATTHEISSON, AMERICAN RENAISSANCE (NEW YORK, 1941), P. 270.

9

G. POULET, STUDIES IN HUMAN TIME, (BALTIMORE, 1956), PP. 327-328.

10

SEE J. SCHROEDER, "HAWTHORNE'S HEART IMAGERY AND SYMBOLISM," PMLA, LXV (1950) 107. "I NOTE SEVEN EXAMPLES OF THE HEART AS A DWELLING PLACE, NINE OF THE HEART AS A PRISON..."

11

SEE WORKS II, 107-148., AND A. COWIE, P. 343.

12

FOR AN EXAMPLE OF HOW HAWTHORNE USES THE SAME ARCHITECTURAL IMAGES AND REPEATS SIMILAR DESCRIPTIONS, COMPARE HIS DESCRIPTIONS OF BUILDINGS IN "MY KINSMAN, MAJOR MOLINEUX," THE SCARLET LETTER AND THE HOUSE OF THE SEVEN GABLES: WORKS, III, 630; V, 128-129; III, 17-18.



- 13 WORKS, XI, 73.
- 14 WORKS, XI, 74.
- 15 WORKS, VI, 15.
- 16 WORKS, XI, 90.
- 17 WORKS, XI, 110. THE "SEVEN" MOTIF IS USED EXTENSIVELY BY HAWTHORNE IN THE MARBLE FAUN. SEE CHAPTER IV, P. 66 OF THIS WORK.
- 18 SEE WORKS, XI, 110-111.
- 19 WORKS, XI, 92-93.
- 20 WORKS, XI, 217.
- 21 SEE WORKS, I, 220, 224. (THE WONDER BOOK); THE COLLECTIONS IN WHICH THE TALE OR SKETCH APPEARED WILL, HEREAFTER, FOLLOW THE FOOTNOTE.
- 22 WORKS, XII, 85-86 (SKETCHES).
- 23 SEE WORKS, XII, 79-81, 87.
- 24 SEE WORKS, I, 92-93, 115-116 (TWICE-TOLD TALES).
- 25 WORKS, III, 630 (THE SNOW IMAGE AND OTHER TWICE-TOLD TALES).
- 26 SEE WORKS, I, 157, 164 (TWICE-TOLD TALES).
- 27 WORKS, III, 593 (THE SNOW IMAGE AND OTHER TWICE-TOLD TALES).

- 28 WORKS, III, 572 (THE SNOW IMAGE AND OTHER TWICE-TOLD TALES).
- 29 WORKS, I, 32-40 (TWICE-TOLD TALES).
- 30 SEE WORKS, I, 258-260 (TWICE-TOLD TALES).
- 31 SEE WORKS, I, 172-276, 289-293, 305-309, 326-329  
(TWICE-TOLD TALES, SECOND SERIES).
- 32 SEE WORKS, I, 329-342.
- 33 WORKS, I, 430, 444-445 (TWICE-TOLD TALES, SECOND SERIES).
- 34 WORKS, II, 55-56 (MOSSSES FROM AN OLD MANSE).
- 35 WORKS, II, 196 (MOSSSES FROM AN OLD MANSE).
- 36 SEE WORKS, V, 17-66.
- 37 WORKS, V, 68.
- 38 WORKS, V, 128-129.
- 39 WORKS, V, 129.
- 40 WORKS, V, 154.
- 41 WORKS, III, 17.
- 42 WORKS, III, 192-207.
- 43 WORKS, III, 371.
- 44 WORKS, V, 485-493.

FOOTNOTES TO CHAPTER FOUR

- 1  
R. MALE, P. 158.
- 2  
M. BROWN, "THE STRUCTURE OF THE MARBLE FAUN," AL, XXVIII (1956), 302-303.
- 3  
SEE D. WAPLES, "SUGGESTIONS FOR INTERPRETING THE MARBLE FAUN," AL, XIII (1941), 227., L. SCHUBERT, P. 37., R. VON ABELE, PP. 95-96., M. BROWN, P. 303., AND R. MALE, P. 160.
- 4  
H. WAGGONER, P. 207.
- 5  
ALL QUOTATIONS IN THESE PARAGRAPHS WERE TAKEN FROM H. JAMES, PP. 153-158.
- 6  
SEE WORKS, X, 50-219.
- 7  
SEE FOR INSTANCE, WORKS, X, 119-120.
- 8  
R. FOGLE, HAWTHORNE'S FICTION: THE LIGHT AND THE DARK (NORMAN, 1952), P. 175.
- 9  
SEE WORKS, VI, 35, AND P. B. SHELLEY'S ADONAIS.
- 10  
R. VON ABELE, THE DEATH OF AN ARTIST, (THE HAGUE, 1955), P. 86. MR. VON ABELE IN HIS APPRAISAL OF HAWTHORNE'S USE OF ROME STRESSES THE FACT THAT ROME IS USED AS A "PEJORATIVE SYMBOL OF THE DEAD PAST" CONNOTING ONLY STERILITY, DEATH, AND DECAY. I THINK MR. VON ABELE OVER-STRESSES THIS POINT AND IGNORES OTHER MEANINGS ATTACHED TO THE CITY BY HAWTHORNE. SEE "CHAPTER VII" IN THIS BOOK FOR THE AUTHOR'S TREATMENT OF THE SUBJECT.

11

SEE H. WAGGONER, P. 208 AND ALSO R. PEARCE, "HAWTHORNE AND THE SENSE OF THE PAST, OR THE IMMORTALITY OF MAJOR MOLINEUX," ELH, XXI (1954), 348. ALTHOUGH I FEEL THAT MR. PEARCE'S STATEMENT NICELY EMBODIES ONE OF HAWTHORNE'S THEMES, I DO NOT AGREE WITH THE GENERAL CONCLUSION OF HIS ARTICLE. MR. PEARCE STATES THAT THIS THEME, GUILT IMPUTED TO US FROM THE PAST, WHICH HE CALLS THE "MOLINEUX THEME," IS UNREALIZED IN HAWTHORNE'S LATER WORKS, AND, THAT BY THE TIME THE MARBLE FAUN WAS WRITTEN, THIS THEME WAS "DEAD, HAVING LEFT LITTLE TRACE OF ITS EXISTENCE." IN LIGHT OF THE PREVALENCE OF THIS THEME IN THE MARBLE FAUN I MUST TAKE EXCEPTION TO THIS STATEMENT. SEE PP. 345-348 OF THIS ARTICLE.

12

H. LEVIN, P. 50.

13

SEE G. POULET, P. 326 AND FOR AN EXCELLENT DISCUSSION OF THE USE OF "TIMELESSNESS" IN THE MARBLE FAUN, SEE D. WAPLES, "SUGGESTIONS FOR INTERPRETING THE MARBLE FAUN," AL, XIII (1941), 224-239.

14

WORKS, VI, 19-21.

15

SEE MY "CONCLUSION".

16

R. MALE, P. 159.

17

SEE WORKS, VI, 35-42.

18

WORKS, VI, 40.

19

WORKS, VI, 35-43.

20

WORKS, VI, 45.

21

WORKS, VI, 39.

22

H. WAGGONER, PP. 208-209.

23

WORKS, VI, 47.

24

SEE WORKS, VI, 519.

25

WORKS VI, 55.

26

D. ABEL, P. 11.

27

WORKS, VI, 36.

28

SEE WORKS, VI, 35.

29

WORKS, VI, 204.

30

WORKS, VI, 56-58.

31

WORKS, VI, 58, 57.

32

WORKS, VI, 204.

33

WORKS, VI, 60, 61.

34

WORKS, VI, 51-67.

35

WORKS, VI, 69.

36

WORKS, VI, 70.

37

WORKS, VI, 68.

38

WORKS, VI, 70.

39

WORKS, VI, 75-76.

40

H. WAGGONER IN HIS HAWTHORNE (CAMBRIDGE, MASS., 1955), PP.209 - 212, STATES A GOOD CASE FOR AN ELEMENT OF CONFUSION IN HAWTHORNE'S SYMBOLS IN THE MARBLE FAUN. HE RAISES THE QUESTION OF WHY THREE SUCH DIFFERING CHARACTERS AS DONATELLO, MIRIAM, AND HILDA SHOULD ALL INHABIT TOWERS. I MUST ADMIT, THAT THERE ARE TIMES IN THIS ROMANCE WHEN THE SYMBOLS SEEM A BIT CONTRADICTORY AND CONFUSING. HOWEVER, TWO THINGS MIGHT BE MENTIONED ABOUT HAWTHORNE'S SYMBOLS WHICH WILL HELP MITIGATE THIS CRITICISM. FIRST, HAWTHORNE DOES NOT ALWAYS USE THE EXACT AND IDENTICAL CONNOTATION FOR A SPECIFIC SYMBOL; HILDA'S TOWER CONNOTES A CERTAIN ISOLATION BUT ALSO A VULNERABILITY FROM OUTSIDE FORCES, WHILE MIRIAM'S TOWER, FOR INSTANCE, INDICATES A COMPLETE SECLUSION OF HER SECRET PERSONALITY FROM THE OUTSIDE WORLD WITH VERY LITTLE POSSIBILITY OF INVASION OF PRIVACY. THE SECOND ELEMENT TO BE MENTIONED IS THE MISTAKE I THINK MR. WAGGONER MAKES IN TRYING TO ESTABLISH A STRICT DICHOTOMY OF GOOD AND EVIL, HEAD AND HEART, AND LIGHT AND DARK IN THE WORLD OF THE MARBLE FAUN. THE FLUID STATE OF HAWTHORNE'S PHILOSOPHIES IN THIS WORK DO NOT PERMIT SUCH STRICT DIVISIONS.

41

WORKS, VI, 84-85.

42

I REFER TO WORKS, VI, 89-113.

43

WORKS, VI, 92.

44

WORKS, VI, 92.

45

WORKS, VI, 103.

46

WORKS, VI, 120-121.

47

WORKS, VI, 122 - 137.

48

WORKS, VI, 138-148.

49

WORKS, VI, 149-157.

50

WORKS, VI, 173.



51 WE SEE ONLY DONATELLO AND MIRIAM DRINK OF THE FOUNTAIN OF TREVI.

52 WORKS, VI, 182-190.

53 WORKS, VI, 191-202.

54 WORKS, VI, 240.

55 WORKS, VI, 249-251.

56 SEE WORKS, VI, 291-299, 300-311.

57 WORKS, VI, 320.

58 WORKS, VI, 322, 330.

59 WORKS, VI, 330, 331.

60 WORKS, VI, 332-344.

61 WORKS, VI, 349.

62 WORKS, VI, 379.

63 WORKS, VI, 187-189.

64 WORKS, VI, 403, 460.

65 IN LIGHT OF THE ABUNDANCE OF DESCRIPTION BY HAWTHORNE OF THE ARCHITECTURE OF THE CHURCH OF ROME, SOME COMMENT SEEMS NECESSARY ON HIS ATTITUDE TOWARDS CATHOLICISM. AND, IN VIEW OF THE RELIGIOUS BUILDINGS USED IN THE MARBLE FAUN, COMMENTS MADE IN HIS JOURNALS, AND CERTAIN BIOGRAPHICAL FACTS, THE CONSENSUS OF THE COMMENTATORS ON THIS SUBJECT SEEMS TO BE THAT HAWTHORNE WAS QUITE TOLERANT OF THE CHURCH. H. FAIRBANKS, IN HIS ARTICLE, "HAWTHORNE AND CATHOLICISM," BUSE, I (1955), 161-162.,

STATES: "PERHAPS HIS OWN [HAWTHORNE'S] PRAISE OF ST. PETER'S — 'THIS GREAT WORLD OF A CHURCH' — MAY BE USEFUL IN SUMMING UP HIS PREVAILING ATTITUDE." SEE ALSO: G. VOIGT, "HAWTHORNE AND THE ROMAN CATHOLIC CHURCH," NEQ, XIX (1946), 394-397., B. MILLS, "HAWTHORNE AND PURITANISM," NEQ, XXI (1948), 78-102.

66

WORKS, VI, 514-522.

67

R. MALE, P. 176.

FOOTNOTES TO CHAPTER FIVE

1

M. BEWLEY, THE ECCENTRIC DESIGN (LONDON, 1959), p.85.  
I THINK MR. BEWLEY'S CRITICISM OF THE MARBLE FAUN, "THE  
LEAST INVITING OF HAWTHORNE'S WORKS," IS, ON THE WHOLE,  
PETULANT AND CHILDISH. SEE PP. 183-185.

2

J. BRICKNELL, p. 193.

3

SEE PAGE IV OF THIS STUDY. IT IS INTERESTING, THOUGH NOT  
IMPORTANT, TO NOTE THAT HAWTHORNE HAD READ BISHOP HURD.  
M. KESSELRING IN HER STUDY, HAWTHORNE'S READING 1828-1850  
(NEW YORK, 1949), p. 11, LISTS HURD AS ONE OF THE CRITICS  
READ BY HAWTHORNE.

4

SEE PREFACE AND FIRST CHAPTER OF THE MARBLE FAUN IN  
WORKS, VI.

5

H. WAGGONER, p. 195.

6

FOR AN EXAMPLE OF WHAT I CONSIDER TO BE AN UNNECESSARY  
TOUR DE FORCE SEE R. MALE, PP. 160-161. MR. MALE ATTEMPTS  
TO FIT EVERYTHING IN THE MARBLE FAUN INTO A PATTERN OF  
"SEVENS." I DO NOT THINK THE ROMANCE DEMANDS A STRUCTURE  
OF THIS SORT, NOR DOES IT CONTAIN EVIDENCE TO SUPPORT  
SUCH A STRUCTURAL THEORY.

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VITA

JOHN STEPHEN SIMON WAS BORN IN NEW YORK CITY ON APRIL 16TH, 1937, THE SON OF BLANCHE AND GEORGE SIMON. IN JUNE OF 1955 MR. SIMON GRADUATED FROM COLUMBIA HIGH SCHOOL IN MAPLEWOOD, NEW JERSEY, AND IN THE FOLLOWING SEPTEMBER MATRICULATED AT HAMILTON COLLEGE IN CLINTON, NEW YORK, WHERE HE STUDIED FOR A YEAR AND ONE HALF. IN FEBRUARY OF 1956, MR. SIMON ENTERED UPSALA COLLEGE IN EAST ORANGE, NEW JERSEY, WHERE HE CONTINUED HIS STUDIES UNTIL HIS GRADUATION IN JUNE OF 1959. WHILE ATTENDING UPSALA COLLEGE, MR. SIMON WAS ELECTED TO THE NATIONAL DRAMATIC FRATERNITY, ALPHA PSI OMEGA, FOR HIS OUTSTANDING WORK IN COLLEGE DRAMA. FOLLOWING HIS GRADUATION FROM COLLEGE HE MARRIED EILEEN ROSENFELD AND THE TWO MOVED TO BETHLEHEM, PENNSYLVANIA, WHERE MR. SIMON STUDIED FOR TWO YEARS IN THE MASTER OF ARTS PROGRAM IN ENGLISH AT LEHIGH UNIVERSITY.